

2007 LOST YEARBOOK
100-PAGE SPECIAL EDITION

VOLUME 1 ISSUE 12
SEP/OCT 2007
LOST
2007 YEARBOOK

LOST™
THE OF NE

SEASON 3 SPECIAL

FLASHBACK

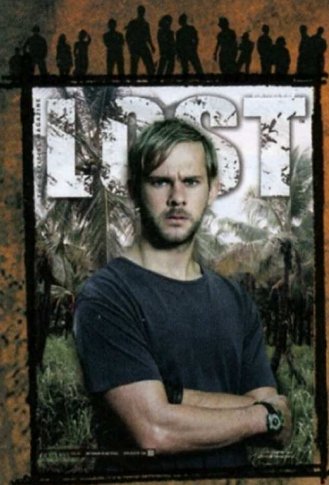
- EXCLUSIVE CAST & CREW REFLECTIONS
- SCRIPT-TO-SCREEN CLIFFHANGER ANALYSIS
- PHOTO ALBUM OF THE YEAR ON SET

**CHARLIE & MR. EKO'S
GREATEST HITS**

INSIDE: REMEMBERING FALLEN HEROES

ISSUE #12
2007 YEARBOOK (100-PAGE SPECIAL)

SEP/OCT 2007



COLLECTOR'S SPECIAL

One of *Lost*'s most liked characters gave his life in hope that his friends would be rescued. To honor the passing of Charlie Pace, make sure you secure your copy of the Limited Edition of this 2007 Yearbook...

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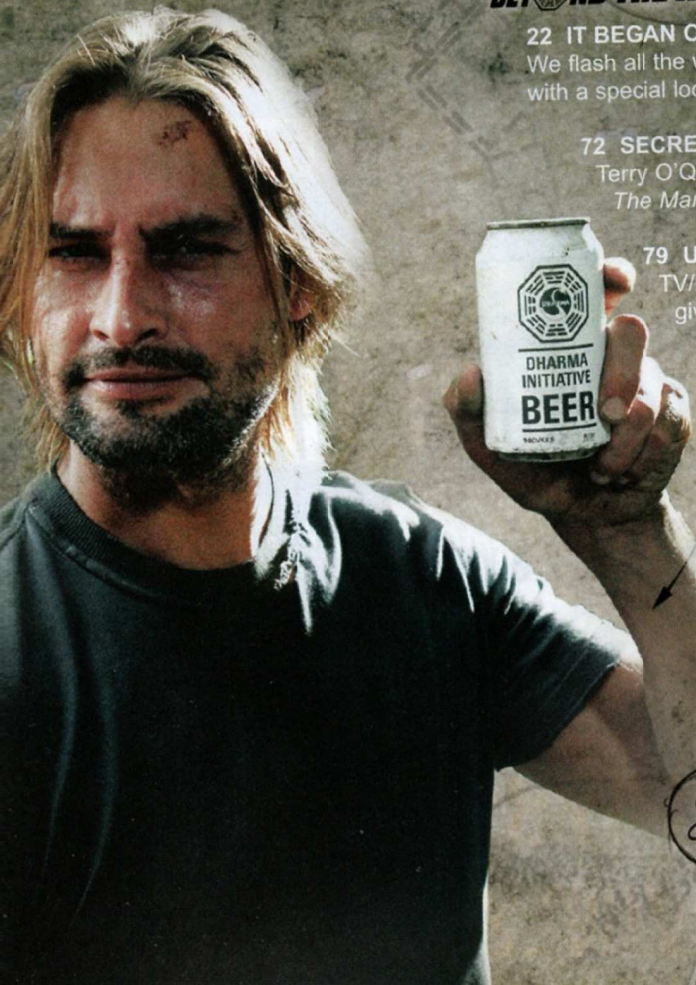
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"I have to go. He's gonna be wondering where I am..."

WE HAVE TO



GO BACK...”

Jack's plea that ended the season three finale feels like a perfect way to begin this *Lost Magazine* 2007 Yearbook. With the dizzying revelation that – for the first time on *Lost* – we had actually experienced a flash-forward, we definitely have to flashback and examine season three's twists, turns, and production secrets.

This year, 'returning' was a strong theme. We experienced a completely different viewpoint of the crash site in *Exposé*; Desmond traveled back in time; the real Sawyer came into James Ford's life once more; revisiting of the Pearl station meant heart-stopping moments for Sun and Eko; and ultimately, the remaining survivors of Oceanic Flight 815 were reunited for a showdown with the Others.

The highlights of last year's Yearbook included the scriptwriters' personal account of how *Maternity Leave* was conceived; a tour of the Swan; and a guide to the internet world of *Lost*. With the ongoing participation of *Lost*'s cast, crew and the production office, we've managed to come up with another Yearbook teeming with detailed island information. Along with a wealth of exclusive interviews, Executive Producers Damon Lindelof and Carlton Cuse kick-start things with an overview of the season; we take you right back to the premiere screening of *A Tale of Two Cities* in Hawaii; Terry O'Quinn recalls filming his backbreaking Locke flashback; plus, personal Dear Diary tales from the cast and a ship-load of never-before-seen photography.

It may be a long wait until season four airs, but remember, Team *Lost* are in constant contact with *Lost Magazine*. Over the next six months we will be bringing you the exclusive news on the new season's development – straight from the Writers' Room. No need to worry about internet speculation – we have the real deal, right here, every issue. Also, seeing as the next edition is out in October (and it's issue #13), we're unleashing a Dark Territory Special interrogating the actors behind Richard Alpert, Ethan Rom, and Tom Friendly, plus, Evangeline Lilly and Elizabeth Mitchell unite to discuss the monster-filled *Left Behind*.

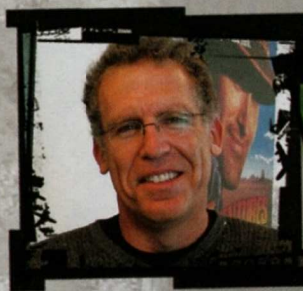
But Halloween is a little way over the horizon... for now, enjoy the Yearbook, and make sure you get in touch with your *Lost* theories...

Namaste,

Paul Terry
Editor

New Transmissions

News from the *Lost* world and beyond...



DIRECT FROM THE WRITERS' ROOM...

UNEARTHED TREASURES

For this very special 2007 *Lost Magazine* Yearbook, the New Transmissions zone has been visited by Co-Creator/Executive Producer **DAMON LINDELOF** and Executive Producer **CARLTON CUSE**. Make sure you're sitting comfortably, because the duo discuss season three, its gut-punch cliffhanger, season four, and the future of *Lost*...



Words: Tara DiLullo Bennett

Was it hard this season having the first six episodes air in 2006, then the three-month break occurring before episode seven aired in February this year? Was the overall planning of the season a success?

Carlton Cuse: We try our hardest on everything. Honestly, I think the fact that the first six were separated from the rest of the season was the principle reason that they were knocked. It was a prelude story but a necessary story that was part of the season as a whole. We are proud of the entire season and feel that now if you look at it as a whole, hopefully you will understand how all the pieces fit together.

Damon Lindelof: And as far as process goes, we knew a lot before we even started writing the season three premiere. We knew Juliet's past... we obviously knew why the Others had been abducting people and kids... we knew about the Flame and the submarine and that Locke would destroy them both. We knew that Jack's loyalties would come into question and that he'd ultimately tip the first domino that would begin a chain of events towards rescue.

CC: The captivity story was really an essential part of what paid off in the finale. You had to get to know the Others for the consequences of their demise at the end to really mean something. It was hard to see that when it was just a separate story told in six episodes at the very beginning. Damon and I kept asking everybody to please wait, saying, "You can pass judgment on the season but not until you've seen the season in its totality." We stand by that statement.

The action beats in the finale were amazing, arguably the most intense two-hours since the pilot...

DL: Hell, yeah. We knew it had to be bigger, badder and blow-uppier than anything we'd done before.

CC: It was great to give Hurley his moment of heroism, and it was one of the most satisfying moments of the finale. Hurley had been shunned first by Charlie and then by Sawyer and Juliet,





"IF NAOMI WAS LYING ABOUT WORKING FOR PENNY... WHO SAYS THERE EVEN IS A BOAT [WINK, WINK]?"
 — DAMON LINDELOF

so to see that he was capable of really contributing to the success of their mission was something that we wanted to accomplish.

What are you most proud of in season three?

CC: I think at the end of the day, 'the rattlesnake' [surprise of the finale's final moments]. We were obviously concerned how it would play and we hoped that it would have the impact we intended. It seems like in the wake of people seeing the finale that it did land and activated people's imaginations. That's what we are always hoping to do, not just provide a piece of entertainment, but something that stimulates people to think and talk about the show. I'm very proud 'the rattlesnake' worked.

DL: I think people thought it was cool, surprising, but most of all *fair*. We were frightened that some folks might say, "Well, they're off the island. Why bother watching anymore?" But I think we did it in such a way that opens up a lot of new storytelling doors and the audience seems pretty psyched about it. It also helped that we killed an awful lotta Others before we

sprung the rattlesnake... that hopefully delivered on the war we've been promising all season long.

With Charlie's death and all the prevented deaths earlier in show, was there a moment in writing the finale that you considered *not* killing him to add another twist?

DL: Never. Once we started breaking *Greatest Hits*, we (and Dom) were totally committed to it. We really felt strongly it would be a cheat to *not* kill Charlie at that point since we'd spent the entire season building up to it.

CC: I think a profound moment for us occurred when we went to the editing room to watch the first cut of the footage of Charlie's death. We were editing the show piece-by-piece because we had so little time to post the episode. We finished shooting it less than two weeks before air, and we had four editors working around the clock in four separate editing rooms putting it together scene-by-scene. We got the call to watch Charlie's death scene. We went over to watch it without context and ramp-up, knowing exactly what we were going to see. I think both of us were really surprised

at how emotional it was to actually see it on film. It's at that moment that you realize the consequences of your decision as a storyteller.

Some fans want to know why Charlie didn't just leave and then close the door behind him, rather than make the sacrifice...

DL: That is a question Desmond will be asking himself a lot. And all the fans are supposed to be asking it, too. A lot of interesting theories are popping up as to why Charlie did what he did – ranging from, "He had no time to think" to, "He knew if he didn't die, Desmond's vision wouldn't come true."

What stories or character's advancement in the overall story were you most proud of this season?

DL: We always wish we could use certain characters more. Sayid, Hurley, Claire... they're all characters who we still have loads to tell about, but we also had to find room to tell the stories of the Others so that the audience wouldn't be so in the dark about them. Speaking of the Others, I would've loved to do Patchy's (Mikhail) flashbacks, but unfortunately, he blew himself up.

CC: I think we are excited about telling more of Sayid's story. I think that he got a little bit of short-shrift this season. There is a lot more to Sayid. We know a lot about characters like Jack, Kate and Locke. We know less about Sayid's entire story and he is someone we are very interested in doing more with.

DL: It's hard to single out anything that I'm particularly proud of. I think the biggest criticism we get is that we don't move the story at a satisfying enough pace, but I think if you look upon the season as a whole, we did a *lot* of storytelling. But again, the show has never been about the island, it's been about the people on it... and to that end I am super-proud of the amazing character stories we were able to do this year.

Locke really takes a moral turn when he throws the knife at Naomi towards the territory of Ben's actions in protecting the island at all costs. Is this a sea change moment for the character?

CC: Well, we made it clear throughout the season that Locke increasingly saw his mission as being the protector of the island. He felt that to protect the island that he had to keep the island pure and unadulterated. That meant that people weren't allowed to

New Transmissions

News from the *Lost* world and beyond...



leave and come and go. He had to protect the island from corrosive forces both on and off the island. That is the path that we set him on this season and you saw in the finale where that led.

OK, let's get to season four: what are you most excited about as you prepare for this next chapter of *Lost*?

CC: The thing that has Damon and I most excited is that ABC agreed to end the show in 48 more episodes. In normal circumstances, it would be two seasons of the show, but for us it's far better to spread it out over three seasons because that will give us the time to plot and plan and tell our stories well. We hope that the audience will be patient with us, but if you look at franchises whether it's *Pirates of the Caribbean* or *Harry Potter*, the audience will wait around for the next installment of a story that they care about. We hope that the same will be true about *Lost*. Those 48 episodes really allow us to plot out our remaining mythology and storytelling with utter specificity and that is incredibly liberating. We were stuck in a situation where we had our mythology but we didn't know if it was meant to last one season or five seasons. Now we know there are 48 more tiles that comprise the mosaic that is *Lost* and now we now we can really hone in what each of those tiles will be. When they are all in place, they will form the complete picture of *Lost*.

When you worked out the deal with ABC to finish the show in 48 more episodes, did that accelerate anything that you did in the finale? Or does that time line just apply to what you will write in the future?

DL: The finale was pretty much written before the deal was pounded out. Carlton and I were just proceeding as if it *would* work out. The pacing has always been determined by the story at hand, so even if we had to do seventy more episodes, you would've watched the same episode.

You've said each season so far has had a theme: season one being the fuselage

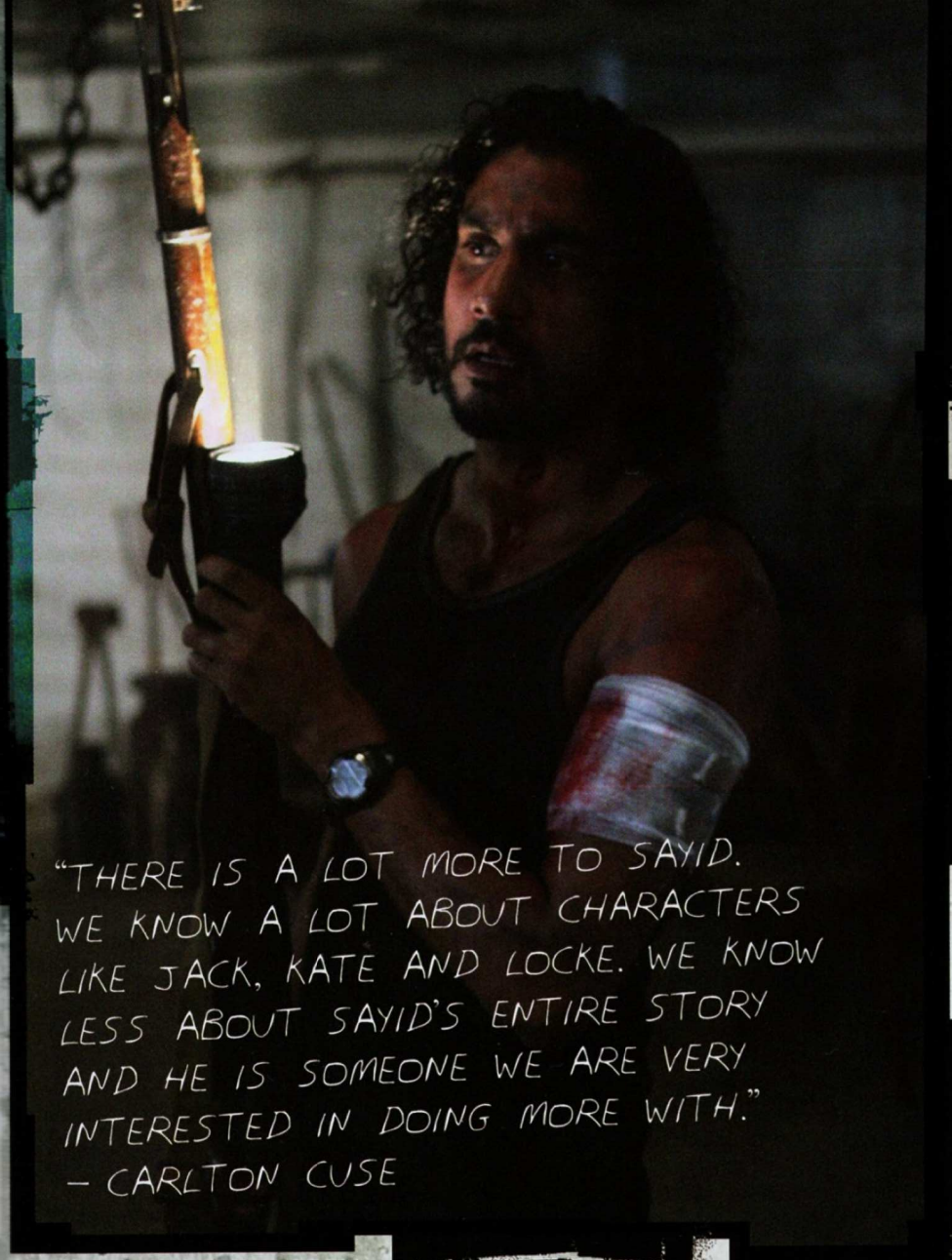
castaways, season two the Tailies and season three about the Others. Will the last three seasons follow that model?

CC: Damon and I see each season of the show as a book. Each season is its own story with a beginning, middle and end. There are obviously a lot of loose threads that we pick up on the way into other stories and leave some dangling on the way out of those stories. I do think that this season – while you didn't understand everything there is to know about the Others and big mysteries like Jacob were raised – I think there was a sense of

beginning, middle and end of the story of the Others. We started with three main characters in captivity held by the Others and we ended with our guys wiping out a large swath of the Others and taking their leader prisoner. We had a group of people intent on preserving the sanctity of the island. We ended the season with Jack putting out a radio call, which seems like a first step to rescue. We felt like that was a story, but there is obviously a continuity that leads to season four.

This will be the first time you have to wait nine months for an audience to see





"THERE IS A LOT MORE TO SAYID. WE KNOW A LOT ABOUT CHARACTERS LIKE JACK, KATE AND LOCKE. WE KNOW LESS ABOUT SAYID'S ENTIRE STORY AND HE IS SOMEONE WE ARE VERY INTERESTED IN DOING MORE WITH."
 - CARLTON CUSE

the new stories you have to tell next season. Is there any concern that fans will go nuts in that time by over-speculating, making more pressure for you guys to come back 'big' enough to satisfy them?

DL: That pressure exists if we're off the air three months or eight months. We're gonna do our best either way. At the end of the day, the whole story will be there to watch and you can watch the whole series in a week (if you don't wanna sleep, that is) or you can watch an episode a day... Our job is to fulfill the story, not the period of time we're on or off the air.

The finale left so many questions out there that fans are already obsessing about, so can you share any answers?

CC: Damon and I have decided that other than discussing Charlie's death, we are going on radio silence when it comes to interpreting the events of the finale. There

are obviously a lot of questions that the finale raises and we want to wait for a while. I think that what was great about the finale was that it defied the imagination of our viewers, and that's what we hoped it would do. Of course, you have those ambitions but you never know if it's going to work out, and the fact that it did, we were relieved and grateful. We want to let people have their own thoughts about it without us interpreting it.

What's one thing you can tease about season four?

CC: Who is on that freighter and are they good or bad is a significant part of next years show.

DL: Damn you, Carlton!!! I'll give you nothing! NOTHING!!! But if Naomi was lying about working for Penny... who says there even *is* a boat [wink, wink]? Have a great summer! 🔥

LOST
 GOING
 GOING
 GONE!



Make sure you get your local comic store to order you this stunning Collector's Edition of this Yearbook! Contents are the same, but this version has the rare Charlie variant cover!

THE OFFICIAL MAGAZINE
 LOST™

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BY THE FIRE 



HUNTING SEASON

Season three saw Locke respond to his island calling with renewed vigor: spiritual sweat lodges, meeting Jacob, and rising from the Others' grave. **TERRY O'QUINN** talks about the show's mystical side, the showdown with Locke's father, and beach camp singalongs with the cast and crew...

Words: Paul Terry

That final revelation in the closing minutes of season three has sent the fans into a fever-pitch debate. Did you have any idea that was coming?

I didn't know anything about that. When I saw it in the script it said "Rattlesnake – omitted" and I didn't know what it meant. I thought it was the name of an attack ship or something [smiles] so I didn't know how they were using that term.

How did you react when you saw the twist?

I saw it for the first time on TV, but I'd heard about it from some of the *Lost* team beforehand.

How do you think it will change the paradigm of the show, now that we've seen this potential future?

I think that's key, what you say right there – "potential," I think it may be one of many futures. But it's a new precedent – the flash-forward – and I think it's pretty bold. It's a fine line and that'll be a really delicate balance if they are going to do more of that. I think they are, and it would work because it seems to me the stories of some people's pasts are pretty much closed – Locke's story with his father has been more or less resolved; Sawyer's has been more or less wrapped up, so that [flash-forward direction] may be the way they are going to go now. That'll be tough though – I'll be impressed if they keep that up.

Season three was a fantastic year for your character with so many twists, turns and revelations. The Jacob sequence stuck in my mind for a long time – the script was very frightening and it stayed that way for the final cut. What are your recollections of filming that scene?

It was exciting. The interior of the cabin was inside on a soundstage, but for the rest it was Michael Emerson, the crew and myself out in the jungle. It's fun working with Michael. The expectations are very high on this show. They build up a lot of stories and you get excited about how it's going to be, and you can almost expect to be a little let down, but they've delivered for me. When Locke's paralysis was finally explained I thought it would be sort of pedestrian, but they came through with flying colors.

In many ways this was the year of Ben and Locke. How do you think they relate to each other now, compared to the Henry Gale days?

Well, Locke appears to be quite a threat to Ben. In the finale's penultimate scene, Locke didn't seem to care very much about the fella who's just put a hole right through him – he had bigger fish to fry as it were. I get the impression that Ben's afraid of Locke, of Locke's potential. Locke doesn't seem to know yet what is in store

THE OTHER 48 EPISODES

The clock is now counting down – 48 episodes to go until the series is complete. **TERRY O'QUINN** explains why he thinks this is a great decision for everyone...

"I think that's a really positive development for the writers, the actors, and for the audience – it's a win-win-win situation. For us, and the audience, it almost guarantees that you're going to get the writers' best. They're not just going to try to write into eternity – now they have a story to tell and it's going to end. I'm pretty confident that it's now solidly planned out, or it will be within the next few months."

"[LOST] IS UNIQUE, AND I'VE TOLD THE OTHER CAST MEMBERS – SOME OF WHOM ARE YOUNGER AND HAVEN'T DONE MUCH [IN THE TV/FILM INDUSTRY] 'YOU MIGHT DO OTHER GOOD THINGS, AND YOU MIGHT BE ON THINGS THAT ARE SUCCESSFUL, BUT YOU'LL NEVER BE IN ANYTHING LIKE THIS AGAIN.'"

for him. He's still hot in pursuit of his position [on the island], of his place, of his destiny.

What aspects of Locke's destiny journey surprised you?

[The writers] surprise me all the time! From the episode where Locke's father pushes him out of a window, to all of a sudden, Daddy's on the island! Then, oh, you have to kill your father! I was just shaking my head all the time. When I got this stuff I just said, "Wow."

People saw the Sawyer thing coming, but even things like that, that you can kind of anticipate, in a way there's a poetic justice to it. There's a balance to it, and I thought it was a wonderful resolution. Locke got what he wanted – which was the end of his father, who as Locke said, had it coming – and then there was Locke helping Sawyer get to the resolution of his story and finally getting the real Sawyer. Whether

or not it was right for Sawyer or whether or not it was a happy conclusion is basically up to Sawyer, but it was what he was after.

Locke is a very special character on this show and he does have a connection to his surroundings. Do you feel that you're getting more of an understanding of what could be special about your character and the island?

I know what's special about the character to me – his complexity. He's such a huge underdog, that some people tend to pull for people like that. Some people don't like him, some people love him, but he's kind of a loose cannon. He's not necessarily attached to one or the other side. He's so deeply flawed in so many ways that it's interesting to see what direction he bounces [in] next. Why he's special to the island, I don't yet know. I'm a fan of the show and I'm looking forward to finding that out. Given our new agreement with the



network – now that there's an end in sight – I think there'll be answers provided.

I don't know who's more terrifying actually, Ben or Anthony Cooper – they're both pretty fearsome!

There's a lot of dark and light on this show. That's the thing that interests me about Locke – as a fan of the character – which one is he?

After three years there must be many sequences that you're fond of, but are

there any in particular that your friends and family have singled out?

I got a lot of strong, positive reactions about the last couple of shows that I was deeply involved with, *The Man From Tallahassee*; the one with Sawyer which was *The Brig*; and the one with Michael [Emerson], *The Man Behind the Curtain*. Other than that it's really where you find out that Locke was in the wheelchair [*Walkabout*]. It was a fabulous episode – beautifully written, and all the production values were so high. I'm still pretty fond of that one.

How was the restaging of the crash site for *Exposé*? It must have been incredibly complicated...

That was interesting. They didn't have the whole fuselage there that they had before. It was a lot work for the crew – it was more work for them because that was a clean, empty beach after we'd finished with it

there's more attention paid to [the secrecy]. Consequently there's more caution given to the information in the scripts and the creation of it, but this has a completely different feel than anything I've ever done, partly because we're on a tropical island.

This is unique, and I've told the other cast members – some of whom are younger and haven't done much [in the TV/film industry] – "This isn't going to happen again. You're going to do this once in your life. You might do other good things, and you might be on things that are successful, but you'll never be in anything like this again."

special days. It's like a little family reunion when that happens.

There are a lot of 'dark' aspects to the island, there's a very ominous feel; Locke has had several encounters with the smoke monster, and he seems to respect it on some level. How do you respond to the paranormal aspects of the show?

I think it's great. I like to believe in the mystical. Like Locke, I want to believe in magic. He's looking for an explanation, so, I hope we don't lose it. We've been there long enough now that sometimes – and



"THE BEACH IS LIKE GOING TO A PICNIC EVERY TIME, ESPECIALLY WHEN THE WHOLE CAST IS CALLED. THAT DOESN'T HAPPEN OFTEN. IT'S SUCH A COMFORTABLE, LOVELY PLACE THAT WE SET A BIG CIRCLE OF CHAIRS AND WE BRING A COUPLE OF GUITARS [ALONG] AND SING SONGS..."

[earlier in the show]. They had to haul that stuff in and set that up. It was a pretty extravagant piece of work, but it was fun. It was interesting as I knew things this time that I hadn't known before. When we initially shot the pilot episode, I wasn't aware that Locke was in a wheelchair – I didn't know that until two episodes in when they said, "Oh, by the way, you were in a wheelchair."

There have been some other fantastic characters that you've played in shows that had a similar level of secrecy surrounding their plots: *The X-Files*, *Alias*, and *Millennium*; did those shows have the same level of secrecy with regard to the scripts?

This is the first time I've been so deeply involved in a show. I think more people are watching this than watched those, so

You seem very at home on the island, and relaxed about going into the jungle...

I think everybody realizes they've got a good thing going, everybody's pretty happy. You know there are some sets – like the beach – it's like going to a picnic every time, especially when the whole cast is called. That doesn't happen often. It's such a comfortable, lovely place that we set a big circle of chairs and we bring a couple of guitars [along] and sing songs. Especially Naveen [Andrews], he's a fabulous player and singer. Those are

some of us need to be reminded – there is danger here. You know that if you go into the jungle there are bad things that can happen. They always can happen and they can happen instantaneously, so we should all stay on our toes. I sympathize with Locke's need for magic. I like to believe that there are things all around us that we can't explain, that if we open our eyes in a certain way, we might be able to see or sense. I believe that you have to ask for it and you have to exercise it constantly. You have to remind yourself everyone you meet could be significant. 🔥

BY THE FIRE 



“BEN GOT A LITTLE DARKER THAN I EXPECTED HIM TO...”

He claimed his name was Henry Gale... but it's Benjamin Linus. He told his companions that he was born on the island... but we, the viewers know different. With the season three finale still fresh in everyone's minds, the man behind the multi-layered Ben, **MICHAEL EMERSON**, talks exclusively about torture, wise-cracks, and his wife's role on the show...

Words: Tara DiLullo Bennett

Last time we spoke, Ben was laying prone on a gurney wondering what was going to happen next. Did you expect the season to turn out this way for Ben?

I kind of pride myself on playing what I'm dealt, although there were some shockers, like Ben committing some ruthless acts, and that's being generous about it [laughs]! I did touch base with the powers that be and said, "Look, I just want to make sure that we are all still on the same page and that I'm not living in some dream world. I have always, and continue to hold this idea, that the Others may really be the good guys. They are just forced by circumstances to behave ruthlessly." I was told that I was not wrong and that I should hold onto that thought. Now, I don't know if they are playing me or not. It doesn't really matter in the day-to-day shooting, because all I have to do is show up and play the scene, and the character of Ben got a little darker than I expected him to...

A lot more of the Ben puzzle came together with Juliet's flashback episodes, which further exposed his mastery of emotional manipulation. Did you see that particular talent of his as a defense mechanism or a way of life?

It does seem to be second nature to him. I think occasionally he does something and surprises himself at the things he will say and do. His ruthlessness is instinctive. I don't know if it's years of clinging precariously to power on behalf of a threatened [group of] people or a belief in this great mission. Let's hope it's revealed to us as something magnificent someday!

It has been really interesting. Ben has a fair number of shades. He's ruthless with Juliet in his manipulation of her, but you can tell that he doesn't feel altogether right about it. There's conflict in his soul. I keep thinking that if he had the opportunity to live like a normal person, he would have been much happier doing that. But he was dealt a bad hand, and he's bloody well going to play it...

BY THE FIRE

When you saw his horrible acts turning up in the scripts, did it affect your personal opinion of Ben?

Well, you might tell yourself at first that you've maybe misjudged the character, or that there is another way to look at, and I think that's what I've arrived at. It's that someone or something has struck a nerve. He's not himself because he feels threatened by John Locke, who is a rival for a state of grace and rulership on the island. I don't even know what the nature of that rulership is but there seems to be a quality of being anointed or something. Ben has enjoyed being the anointed one for a long time, but now it's slipping away.

You finally got your own flashback episode with *The Man Behind the Curtain*. Did you ever think you were going to get your story?

I got a heads-up a couple of weeks before it came along. I was surprised that it came so soon, to tell you the truth. They never have to give up too much. It's not like they had to explain everything in one episode. They just gave us a general framework and that back-story can be re-explored in more depth in future episodes. I was



"I HAVE ALWAYS, AND CONTINUE TO HOLD THIS IDEA, THAT THE OTHERS MAY REALLY BE THE GOOD GUYS. THEY ARE JUST FORCED BY CIRCUMSTANCES TO BEHAVE RUTHLESSLY..."

pleased with the way it worked out. It turned out to be such a scary, creepy episode.

What surprised you most about that script?

I was so impressed with the script. It has half a dozen classic duet scenes. I don't know which one was greater! Jacob's cabin is a great scene – is somebody there or not? The scene where the young Ben ran into Richard Alpert in the woods – how loaded with subtext of danger was that scene? What is Richard Alpert up to? What was that conversation about? Another great scene was the 30-year-old Ben in the VW van with his father on the last day. Oh man! It was like a jeweled chain of scenes, each with higher stakes than the last. It was pretty delicious playing and there were no light days on the set, may I say! It was heavy!

I was really pleased at how many supernatural elements were in it with memories, visions and dreams, and figures like Jacob, who may or may not be real. I figured it was a chance to play a little more breathlessly.

MRS. EMERSON IS EMILY

MICHAEL EMERSON reveals that the woman who played Ben's mother, Emily Linus, in his flashback episode was actually his real-life wife, actress Carrie Preston...

"She had said jokingly months and months before she was on the show that she wanted to play my mother in a flashback. It wasn't like we politicked for it. I think I mentioned it at a couple of parties, like "Here is a funny thing my wife said..." Lo and behold, they made it happen! It's a weird, Freudian kind of thing.

We are both auditioning for bits and pieces of movie work this summer. I'm going to try and hang out in New York as much as I can. My wife has gotten busy and so it's time for me to tag along and hold her purse [laughs]."



Events have gotten beyond Ben's daily control now and he's in a reactive mode. He has to improvise in situations that are not of his making, so he's a little off his game.

Speaking of the cabin scene, Ben really leaves one wondering if he's just insane.

That's good. Because they didn't answer that question, I have to entertain that now. I don't mind having a little madness in the mix [laughs]!

What are your favorite episodes of the third season?

I sure liked my flashback. It was really hard work but satisfying. I always go back to

work. I've had a ball with Terry the last few episodes. Although, I have worked harder in the last month than I ever did before on this show. I didn't realize how spoiled I was to be playing so many interior scenes for so long. Suddenly, there I was every morning having to get up at 4am and drive to some remote location and be hiking on mountain ridges or running through the jungle. We've entered into this period where it has blossomed into open warfare.

And Jack and Ben's war, literally and figuratively, comes full circle at the end of the season too...

Yes, Jack and Ben do get to finish up some

business with each other. I play the longest single scene I've ever played on the show. It's Jack and Ben, toe-to-toe, in a high-stakes Mexican standoff. It ends very badly, in a way. But my dealings with Jack are my executive dealings. Jack is a headman and I'm a headman, so those scenes always have a quality of being summit scenes between two mighty leaders.

It's been a while since Ben took some punches like he did in season two! Was it fun to get physical again?

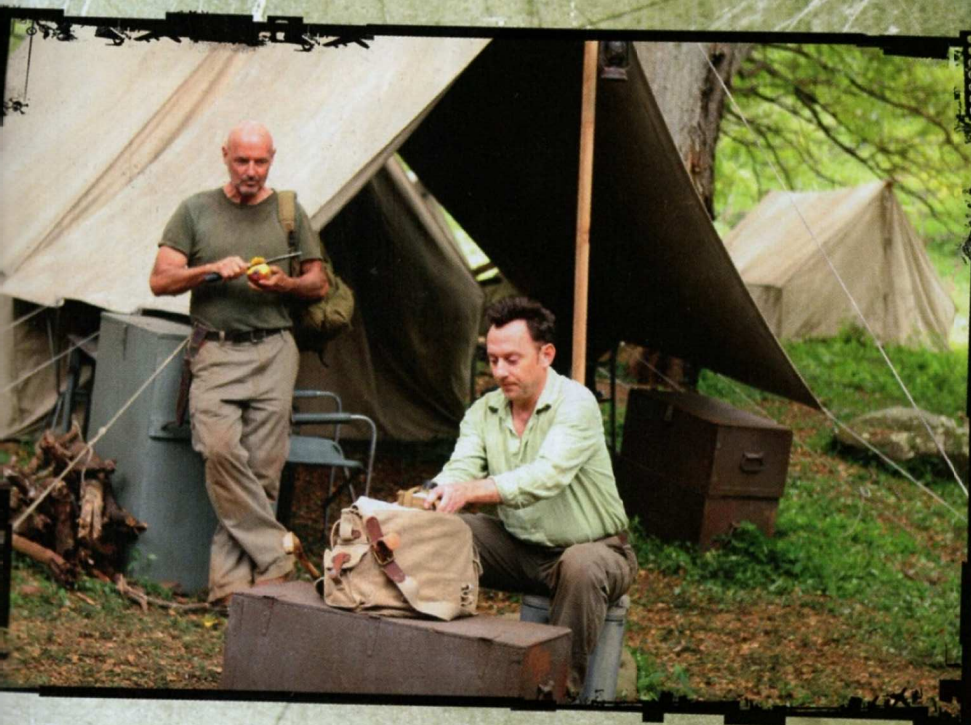
It is kind of a catharsis. I have a Catholic upbringing and I think I am a pretty good screen sufferer so I don't mind those scenes where I am oozing bodily fluids and can't see out of one eye. That's kind of fun because it's just another layer of character camouflage. It's a deep disguise [chuckles]. And in a strange way, it earns sympathy. You've gotta give it up to Ben - he can take a whipping and not complain about it and still be witty. Although I have to say that they are cutting a lot of my wit lately. You know when Alex gives Locke the gun? They had a funny line where after she leaves, I said "Gee, and here I was hoping for a cake." But I think they thought that was a little too light!

Were you disappointed that some things weren't addressed this season?

I always enjoy the writing in the scripts when I get them. Sometimes I am surprised by the direction they go, but I don't second-guess them. I thought we might have seen a little more of the Other's domestic lives this season, but I don't know how that would move the story along. But it's been implied, and they have to keep the story moving forward.

It's going to be a long time before we see new episodes of *Lost*, so how do you want the audience left pondering your character?

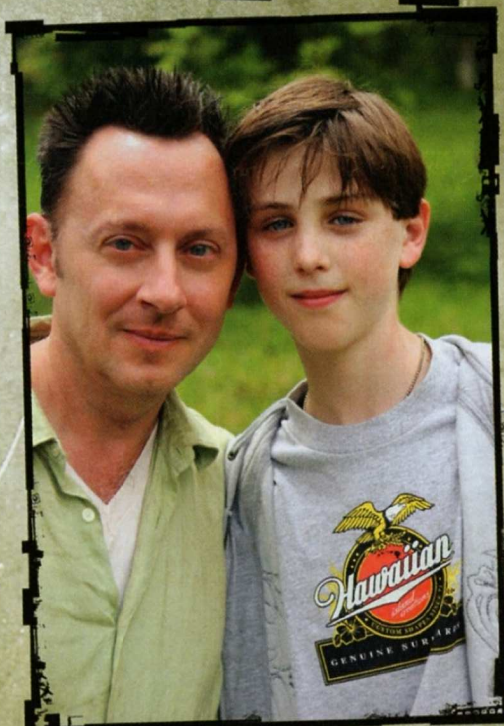
I think it leaves them in the right place. After another entire season, they have so much more information in the 'plus' column and so much more information in the 'minus' column and they are still left with the same 50/50 ambiguous indecision about Ben. From that position there is the freedom to move around...



Every Man for Himself too, where I am torturing Sawyer. It's the episode with the rabbit in the cage and when we hike up on the cliff and look out on the other island. For pure pleasure of shooting, it was the best. It was fun everyday and it hardly seemed like work. It was joyous.

Were you surprised that as the season progressed it really came down to a battle of wills between Locke and Ben, rather than where the season started, with Ben versus Jack?

I wasn't surprised when it became the Ben/Locke battle again. It has been such a good conflict from the get-go, even in season two. I love working with Terry [O'Quinn]. People sort of 'get' that battle between the two of them. It seems to really



Voices from the fuselage

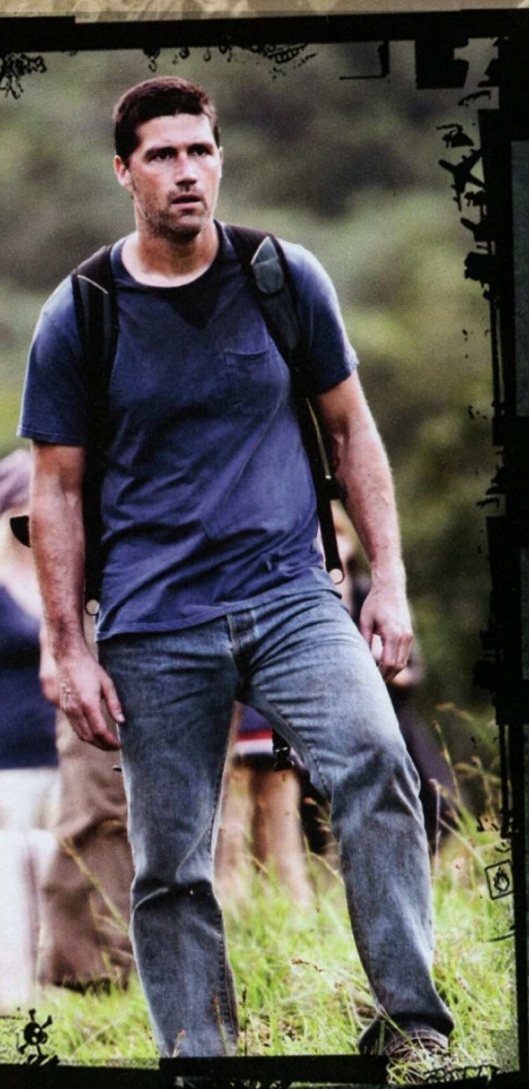
THE FANS... THE THEORIES... THE VIEWS... THE DEBATES...



Got something you want to say about *Lost*? Then we want to hear it.

Email: voices@titanemail.com
or transceiver@titanemail.com

Please note: No attachments of any kind please.
We cannot send personal replies, nor send on your letters to any of the cast or crew at *Lost*.



SO MANY QUESTIONS

First off I want to say that the finale was amazing! I never expected the flash-forward! That was brilliant and has definitely got people talking. It sparked so many questions: Who's in the coffin? Why does Jack want to get back to the island so badly? Who's on the boat? Who is Naomi really? Who does Kate have to get back to? Is Charlie really dead? It was probably my favorite episode of *Lost* ever! I don't know if I can wait eight months for season four. I just wanted to tell you how good the season finale and, in fact, the whole of season three for that matter has been. I can't wait for more twists and turns next season!

Ashley (via email)

That's a lot of questions, Ashley! As always, *Lost*'s greatest asset is that as it answers questions, it raises many more, keeping the mystery well and truly alive. Keep in touch with *Lost Magazine* to find out what awaits the castaways next season...

FINALE THEORY

We have come up with a conclusion about the season three finale. Kate drove up to Jack in a nice car during the episode, which probably means that she isn't with the cop or Sawyer, but someone rich instead. We were trying to figure out who is rich, and then it came to us – Hurley! Kate and him are sort of friends, and they get along well enough. Plus, when she finds out that he's rich, she'll want to get some money. Either way, we think she married him and that's how she can afford such a nice car!

The *Lost* Crew of Mount View, Greensburg

Can Kate really be that cynical, guys? Guess we'll have to wait for future episodes to find out...



CHARLIE'S WAR

How could you?! As heartbreaking and terrible as some of the other deaths in the series have been, Charlie's death was by far the most devastating. I'm sure you guys think you gave us ample warning – Desmond has been saving him from death the whole season – I guess we should have known it was coming. Well, we did and we didn't. Just because you told us doesn't mean we believed you! I thoroughly believed that you *wouldn't* kill Charlie off – he's such a popular character. Like most, I thought, while we were all expecting Charlie to die, it would be someone else totally out of left field – so when Locke aimed his gun at Jack's chest I had a panic attack! I also worried like crazy for Desmond as he was the logical choice to take Charlie's place. But you really did kill him, and I am not afraid to admit that I cried really hard! He was definitely my favorite character on the show, and I adored the way Charlie and Claire were sort of the 'real' family on the island. And now he's gone! Anyways, thanks for taking the time to listen to me rant about Charlie's death!

Kim, Alberta, Canada

Unsurprisingly, we had tons of letters about the demise of the late lamented Charlie Pace. We'll be keeping his spirit alive in *Lost Magazine's* future issues, so Charlie fans from around the world, don't shed any more tears.

FAMILY OF FANS

Lost has my whole family hooked! My mom and I were discussing the finale of this past season and we figured Charlie didn't have to die. There was plenty of time for him and Desmond to get out of that place. After all, it's easier to swim up and out, than down to a specific area. I'll admit it made me cry when my favorite character took one for the team. But that's just who Charlie is: a man on a mission, no matter what the outcome. I'm kind of hoping you have a miraculous way of bringing him back. *Lost* is amazing!

Chris Zolman (via email)

FORWARD THINKING

I just want to say that the filming in Hawaii is spot on – the light, and power of the place really come through. The actors are all superb too. Keeping them in the dark really adds to the mystery. I'm going through withdrawal until season four – I'll miss them all! My favorite scene remains: Hurley on the beach, grooving to his CD player, when the battery quits and we're left with silence. Ominous, economical and intelligent. Keep it coming.

And the finale... a flash-forward! Brilliant! You guys continue to delight and amaze! This show creates something very special – the island (in my opinion, the main character), the actors and the plot combine into a perfect storm of mystery, longing and intrigue. I wept for Jack's future – he's the heart and soul of the show and he deserves better. I wept for Charlie too.

The castaways have formed an intimate community that even Sawyer has bought into, giving outsiders like Hurley a chance to be a hero – why would anyone want to leave that? Rousseau, Locke and Ben are right – I'd stay too! Judging by Jack's future, there isn't much out there for him, compared to on the island.

Wendy Brubaker (via email)

Wendy, we feel your pain – we can't wait for season four either! We'll be keeping the *Lost* fires burning with loads of exclusive teasers and development news to keep you happy during the hiatus.



IT BEGAN ON

Season three may have just flipped everyone out with the most shocking cliffhanger to date, but as with all great endings, there was a great beginning. Before season three aired, the cast, crew and the people of Hawaii celebrated *Lost*'s third year with their annual **BEACH PARTY PREMIERE**. We were there to capture the event, and watch copies of *Lost Magazine* get signed by the show's stars...

Compiled by Paul Terry

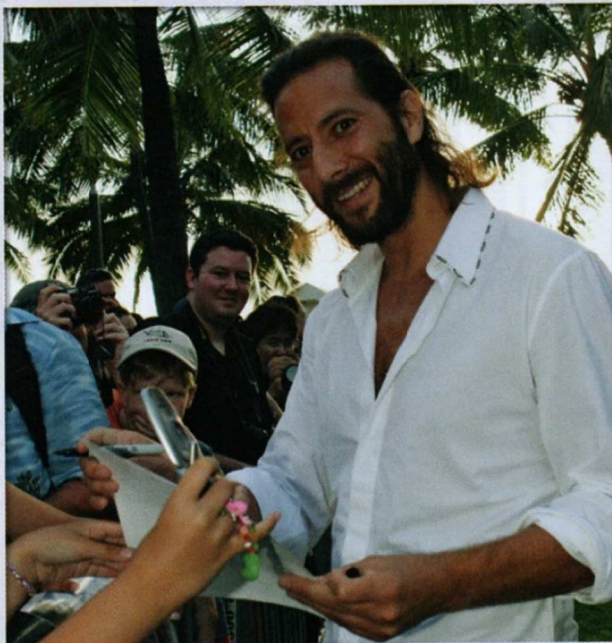


Adewale Akkinouye-Agbaje (Mr. Eko) makes a *Lost* fan very happy by signing their copy of *Lost Magazine*...

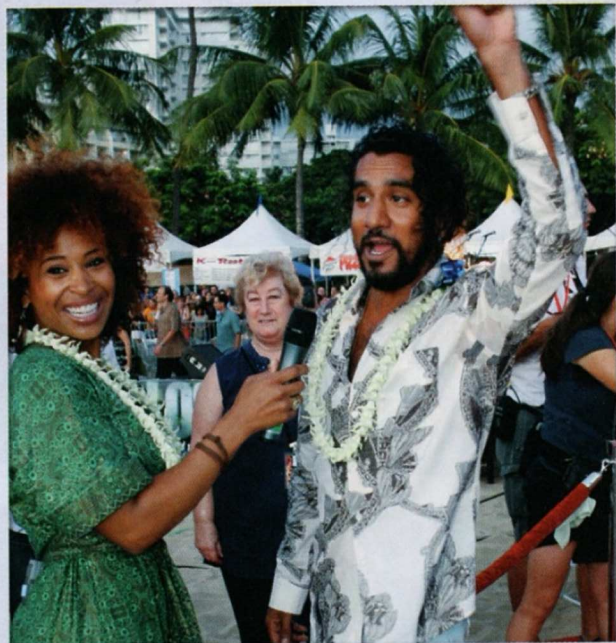


Elizabeth Mitchell (Juliet) arrives with her husband for the screening of *A Tale of Two Cities* ...

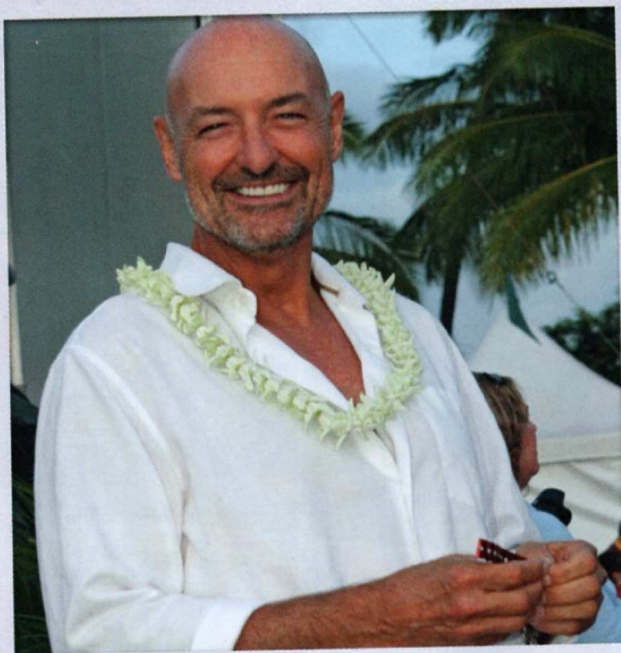
A BEACH...



Henry Ian Cusick (Desmond) takes time out to meet the *Lost* fans who are welcoming the cast and crew to the beach...



Naveen Andrews (Sayid) gives a big shout-out to all the fans chanting "Sayid" as he approaches the crowds...



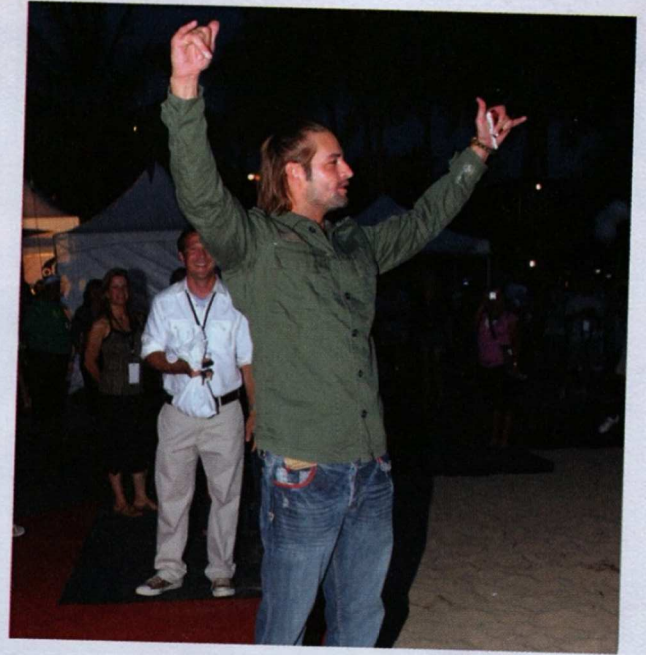
Terry O'Quinn (Locke) looks even happier now that he has a traditional Hawaiian lei...



Jorge Garcia (Hurley) gives the surfers favorite 'hang loose' hand signal to the cameras..



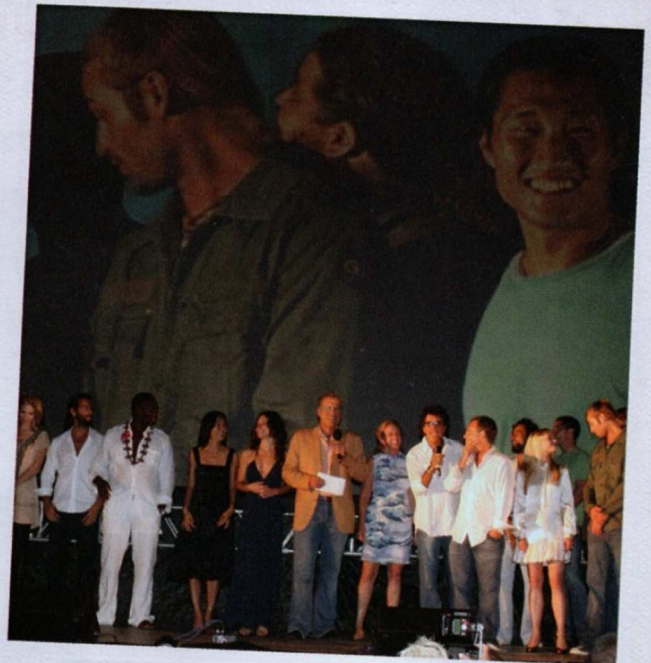
Evangeline Lilly (Kate) looks stunning as she arrives on the *Lost* red carpet, ready to watch the season three premiere...



As the fans whoop and holler for Sawyer, the man behind *Lost*'s bad boy, Josh Holloway, soaks up the atmosphere...



As the sun sets on the beach, Matthew Fox (Jack) goes over to sign a bunch of fans' *Lost* pictures...



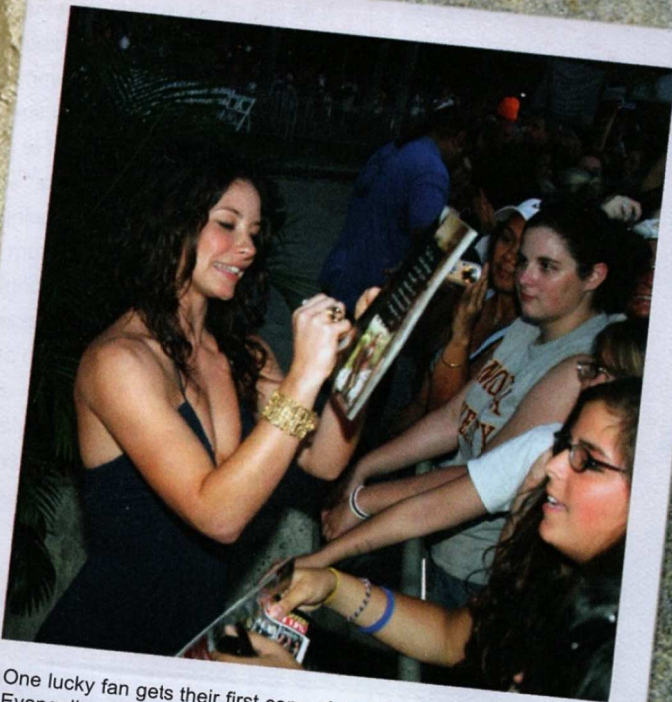
Cast and crew unite on the stage as the countdown to the screening begins...



This gives you an idea of the amount of people that traveled down to get the very first look at *Lost*'s third season...

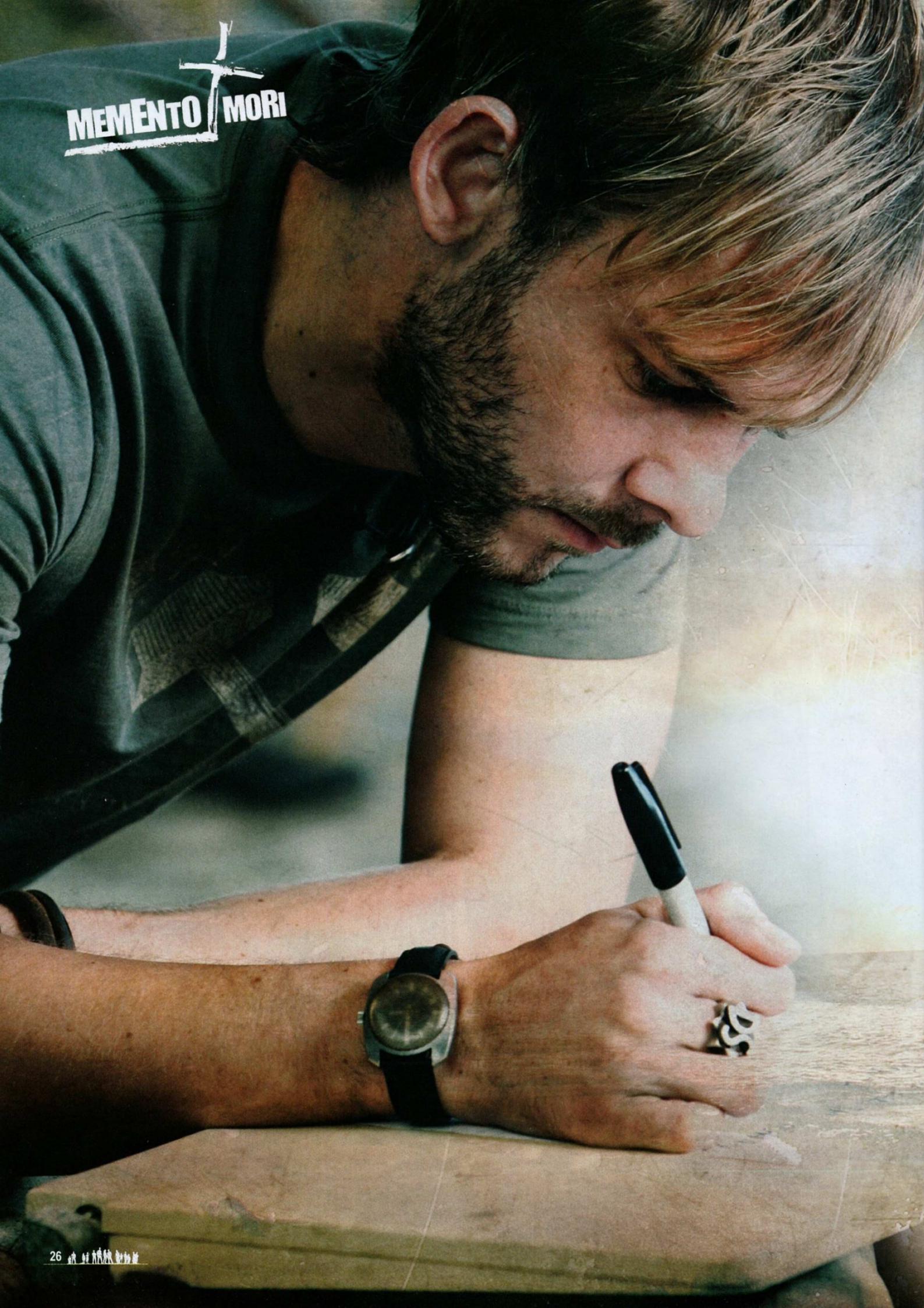


The gods were shining down on Team *Lost* for the premiere – no Hawaiian rain, just blue skies and sunshine for the screening...



One lucky fan gets their first copy of *Lost Magazine* signed by Evangeline Lilly (Kate)...

MEMENTO MORI



THE PACE OF LIFE

Welcome to a new section of *Lost Magazine*, Memento Mori, where we honor the characters who have passed away. One of *Lost*'s most moving moments so far was when **CHARLIE PACE** sacrificed his life so that Claire and Aaron might be saved in *Through The Looking Glass*. Throughout his time on the island, and in his flashbacks, Charlie constantly struggled to prove himself. Here we look at Charlie's most pivotal moments over all three seasons, and bid farewell to one of *Lost*'s best-loved characters...

Words: Zoe Hedges

THE MOTH (SEASON 1, EPISODE 7)

A FIGHT FOR SURVIVAL

Charlie is struggling with heroin withdrawal on the island and is regretting giving his remaining drug stash to Locke. Locke tells Charlie that he can ask for it back three times and on the third time he will return it. This is to give Charlie the choice and to decide if he really does want to take the drugs.

Locke shows Charlie a moth cocoon and tells him that although the moth inside is struggling to break free, Locke won't help it because "struggle is nature's way of strengthening it." Without this struggle, Locke says the moth would be too weak to survive, and he sends Charlie away.

This episode is Charlie at his most desperate on the island, and his flashbacks give great insight into what is making Charlie tick. Watching him battle the withdrawal symptoms, and, with Locke's almost spiritual guidance, we see Charlie grow and become an invaluable part of the castaway family.

CHARLIE ROCKS

During this episode, Jack gets trapped in a cave-in, and Charlie volunteers to go in to help. On his way in, the cave collapses behind Charlie. Reaching Jack, he tells him, "I'm here to rescue you." Both trapped, Jack notices Charlie's withdrawal symptoms. On claiming he is useless, Jack says, "Useless? You're not useless, Charlie. It took

a lot of guts getting in here and trying to rescue me. I won't forget that."

Whilst Charlie and Jack bond in the cave, Charlie notices a moth and realises there must be another way out. He manages to save Jack and himself by breaking through a gap. All the survivors are elated to see Jack and Charlie alive. Charlie finds Locke and asks for the drugs back for a third time, telling Locke, "I've made my choice," as he throws the stash into the fire.

"I'M PROUD OF YOU,
CHARLIE. I ALWAYS KNEW
YOU COULD DO IT."
— JOHN LOCKE

FLASHES OF HEDONISM

During confession, Charlie vows to give up Drive Shaft to avoid temptation. However, Liam has other plans, and when Charlie leaves the church, Liam tells him they've got a record deal. Charlie needs convincing as he's decided to quit. Liam says, "You are Drive Shaft..."



you're the rock god, baby brother!" Charlie agrees on the condition they walk away if the hedonistic lifestyle gets out of control.

Later, Liam is using drugs, sleeping with groupies, and singing Charlie's vocals in 'You All Everybody.' Liam tells him, "I am Drive Shaft! No one even knows who the sodding bass player is!"

Years on we see Charlie meeting Liam at his new house in Sydney, Australia. He wants Liam to join him for a comeback tour, as without Liam the record company refuses to re-sign Drive Shaft. Liam isn't keen but Charlie is desperate. "I'm asking you, as a brother, the way you asked me," he pleads. Liam quickly realizes that Charlie is still addicted to drugs and asks Charlie to let him help. Charlie gets angry and says to Liam, "You did this to me. It was about the music! You took that away from me! You never looked out for me. You did this to me!" Charlie walks off to catch a plane...

MEMENTO MORI

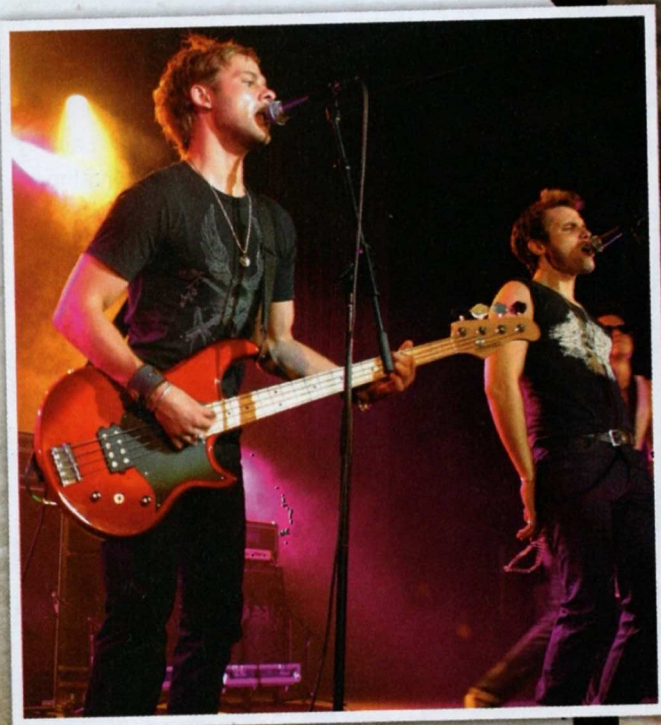
FIRE & WATER (SEASON 2, EPISODE 12)

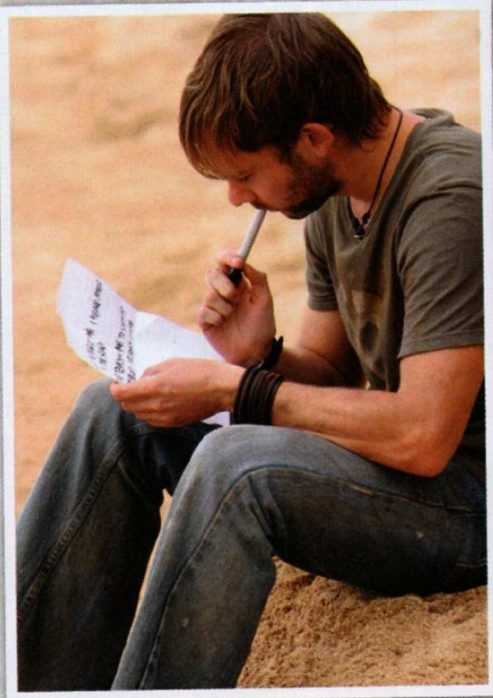
This season two episode is one of Charlie's greatest. We see him at the height of his career, when his brother, Liam, is at rock bottom. Charlie has an instinct to save people and we really see that in *Fire & Water*. He becomes obsessed with saving Aaron and is convinced the baby is in danger. Locke finds Charlie with his secret stash of heroin (in the Virgin Mary statues) and thinks he's using again. Charlie tells him, "Everything happens for a reason. You said the island tests us. This is my test."

"I'M YOUR FAMILY... WHAT ABOUT MY FAMILY!" - CHARLIE [TO LIAM]

YOU ALL EVERY BUTTIES

During a flashback, Liam messes up a commercial shoot for Butties nappies. The director tells Charlie to ditch Liam. Charlie won't and says, "I'm not ditching anyone, he's my brother." This shows how fiercely loyal Charlie is. It comes as a shock when Liam doesn't repay this loyalty; he sells Charlie's beloved piano to buy flights to Australia to re-start his life in Sydney.





"YOU AND I BOTH KNOW YOU'RE NOT SUPPOSED TO TAKE MY PLACE, BROTHER."
 - CHARLIE [TO DESMOND]

MORE CHARLIE HITS

Other great Charlie moments that made our shortlist are:

- When Ethan kidnaps Charlie and Claire, and tries to hang Charlie. Jack and Kate luckily find Charlie before it's too late (*All The Best Cowboys Have Daddy Issues*).
- Jack, Locke, Sawyer, Sayid, Kate and Claire captured Ethan and decide to keep him alive to question him. Charlie has other ideas though, and shoots Ethan in the chest six times (*Homecoming*).
- Sun is attacked whilst in her garden and is dragged off into the jungle. No one knows who it is, but we later find out it's Charlie. Charlie attacked Sun as part of Sawyer's long con to get the guns. The attack was meant to look like a fake attack by the Others. When Sawyer gets the guns and heroin off Locke by following him to the hiding place, Charlie says he doesn't want the drugs; he just wanted Locke to feel stupid (*The Long Con*).



GREATEST HITS (SEASON 3, EPISODE 21)

Desmond tells Charlie that he saw a flash where Claire and Aaron are rescued by helicopter, but that Charlie sacrificed his life for this to happen. Charlie has what he's always wanted; a family, but he gives it up in the hope that Claire and Aaron will be rescued.

Charlie agrees to go on a dangerous mission, diving into the Looking Glass station to turn off the signal blocker. This is what Desmond has seen, and he knows if he flips a switch, Jack can get hold of Naomi's boat. At the last moment, Desmond offers to take his place but Charlie knocks him out to make

sure he fulfils what he believes is his destiny.

Charlie leaves a list of the best moments of his life, for Claire and his DS ring for Aaron.

HEROES

His flashbacks show the times he was happiest in his life, and they include helping a woman (who Charlie has no idea is actually Sayid greatest love, Nadia) who's being mugged outside Covent Garden tube station. She tells him, "You are a hero, sir. And don't let anyone tell you differently". †

Dear Diary

"I hadn't realized just how beautiful Hula dancing is..."

"The thing for me that I loved - and it's just so Lost - is the place where the big mountains are all around you. I can't remember where we shot exactly, but it's just breathtaking. Apparently that place is considered to be very mystical and blessed, so it really felt like I was in paradise. You know that bit in the pilot episode where the camera pans around and Charlie says, 'Where are we?' It's there. You can just feel it too. I mean, I think of where I am right now, in London, and that doesn't even seem like it's this planet - it's so beautiful. Hawaii is just incredible. I'd spent time in Hawaii before Lost and it was just really great to get to spend such a long period of time on Oahu. I've never been on that island before, and I would ride my bike around the city. I'm always in a car, but my bike was my transport and it was just really cool. Hula dancing too! I went to Hula dance classes and I hadn't realized just how beautiful Hula dancing is. I've seen it before and I was like, 'Yeah, yeah they do that with their hands,' but, there's meaning behind everything and it's just so beautiful. It's my new hobby!"

(Special thanks to Marsha Thomason who was speaking with Paul Terry)



FLASHBACK

BREAKING THE LOCKE

In one of the most affecting flashbacks in season three, we finally discovered how Locke lost the use of his legs. Having Anthony Cooper push his son, John Locke through a ninth-storey window took an incredible amount of work from the stunt and visual effects teams. Here a special behind-the-scenes look at how everything fell into place, with a commentary by the man behind John Locke, **TERRY O'QUINN**...



"It was pretty simple for me. I was on some string and didn't have to do much falling. It was kind of like a carnival ride, you have to go up and down a few times, and I acted my little tail off." – Terry O'Quinn

"It didn't sit well with Kevin [Tighe – the actor who plays Antony Cooper]. He said, 'Couldn't I accidentally bump him out the window?' The producers said, 'No. You have to push him out the window. That's what happens. You're a killer.' It was intended murder and he didn't like that as Kevin's such a sweet guy." – Terry O'Quinn



[Special thanks to Terry O'Quinn who was speaking with Paul Terry]



The closing moments of season three seem to offer the audience a glimpse into the future where Jack and Kate have managed to get off the island, but what does **EVANGELINE LILLY** think?

The actress behind Kate talks exclusively about the shock of the rattlesnake, the Jack and Juliet dynamic and her forthcoming movie role...

Words: Tara DiLullo Bennett

Last time we talked, you had just finished the initial block of episodes for the season. Since then, you've been back on the main island. How did you find Kate's journey for the rest of the season?

I think I expected the writers to change her a little bit more, but I think it was very accurate writing for the character to go back to putting up her walls. All of us – especially when we are used to one specific environment – find we fall back into what we know best. When we reveal ourselves to someone, anyone who questions that in any way, shape or form, the inclination is to revert back to what we're comfortable with in that space.

But one of the things that surprised me was that when Kate rescued Jack, when she got back to camp, I felt like there was an unfortunate return to the vulnerable, love-struck Kate. I liked the way we got back to camp – it was Kate, all business – “Let's go get Jack!” She was tough, strong, nervous, scared and uncertain – all those things that Kate always is. I was surprised to see them make her the girl caught in the middle.

Kate seems to learn a lot about herself when she's with the other characters. How was it getting back to the rest of the cast after the first six episodes?

Believe it or not, it was an insane struggle [laughs]! I had such a hard time finding my legs with those guys. I was so in a routine with Josh. We were sequestered together for



THE KATE ESCAPE

months. When I came back, the first few scenes were with Sayid and Locke and I felt out of my skin. I felt like I was supposed to be playing this really strong Kate and yet I felt like I was coming across as so insecure. It was really troubling for me. What I've learned on the show though is that if you feel uncomfortable performing in a scene, chances are that your character is probably feeling that too. When I really thought about it, I figured that Kate would be slightly uncomfortable with these two men at this point. She wouldn't know how her attitude would come across. She doesn't care because she has an agenda that she's going to see through no matter what they think of her, but there would be a certain level of insecurity in the bravado.

Once we got going it was so much fun because there was so much physicality with all the fighting in the farmhouse! When I knock out Mikhail out at the very end of the fight scene between Sayid and him, I loved that moment – Kate comes out of nowhere. Then when we got to the Others' camp there was so much to play. It was a return to heavy material and was really challenging. But there were moments where I felt bored because I had so much to do in the first six episodes compared to the next 10 episodes, but then I was thankful for the time off because I was exhausted [laughs]!

When Jack takes Juliet into the camp and seems to side with her rather than Kate, that was a huge shift in their dynamic...

I remember having a conversation with you a long time ago where I said I am done with Kate chasing after the boys. I want to see her not give a crap. I want to see her do her own thing and not care. What Jack has done to her by 'releasing' her – not giving her his attention and keeping her in the dark – is allow her to do that, to say, "I don't care what you think!" Now, the reality is, she *does*, but what I see happening between them now is just like when Kate tells him about Naomi. I say to him, "Your friends don't trust you!" He repeats his question of, "What radio?" – completely ignoring what she is trying to address with him. Jack's saying, "I'm not interested in your opinion, Kate."

In that moment, if Kate cared more and felt she was going to fight for them, she would have fought it. She would have said, "We're going to talk about this," and appealed to him. Instead, she goes to that place of, "Here's your bloody information and I am going to walk away." Kate having to go to that place is really fun! I have never played that against Matthew Fox before. I've always played submissive to him. Kate was always trying to prove

BY THE FIRE

herself to Jack and she never lived up to that expectation, but now she's free from that! She doesn't have to care and the freedom that comes with that is represented by outward strength.

Crossing over to the other man in Kate's life, Sawyer seems to be, on the whole, coming of age because of his love for Kate...

I think it's beautiful and so endearing. I feel like, unfortunately, it's my job to play Kate a certain way, but I feel like, "Awww Kate! Can't you see how much he is trying and what he needs from you?" When Hurley said to Sawyer, "You're the leader now," the idea had never dawned on Sawyer in a million years that he could lead people. He doesn't think that he's capable of taking care of himself.

But when he realized that, I think that he couldn't help but reflect on why Hurley would see that in him. I think he realized that Kate has seen that in him too. She has always pulled on his shirt tails, saying, "Come on! Be the person I see in you and the person that I know you are." She was the first person to do that with him on the island when everyone else thought he was the scum of the Earth. She understood him because they are two peas in the same pod. She was basically saying, "I am offering an olive branch and I will be that person that will care for you and invite you to come in with everyone else."

Kate's not as much of an outsider as Sawyer is, so she can be that bridge. I think when he finally realized – and it took a while – that Kate has seen that

in him all along, he realized if he was going to be that person, he needs her. Sawyer sees the good person in himself reflected through how Kate looks at him and feels about him.

Before we get to the all-important cliffhanger chat, during hiatus, you've signed up to star in your first film, *Afterwards*, with John Malkovich – congratulations!

It's a big melting pot of feelings. I am so excited and already satisfied contemplating this character. I'm just looking in the mirror and finding her at the moment. When I look in the mirror, I can easily see Kate. I have



"PEOPLE WANT SOMETHING TO ROCK THE BOAT, SHAKE THEM UP, AND THAT IS WHAT [THE FINALE] DID. THE IDEA THAT WE WOULD BE FEEDING THE AUDIENCE IN THAT WAY AGAIN WAS SO EXCITING AS AN ARTIST AND AN ACTOR."



found that there are certain scripts that I've read, where I think, "That's me!" But this [Afterwards] character is different from that. When I read this movie script, I fell in love with it almost like I have never done before.

I've been reading film scripts for three years and it's a real struggle to find things I want to be a part of. This one is so beautiful and it is so meaningful. The character itself, when I read it I thought, "Crap! I am never going to get to play this character because she's not me. She doesn't look like me. There are pieces I can relate to, and I know I can play her, but I am not this character. I have to change my demeanor, the way I look, the way I speak and there are so many things that are not me and so different from Kate!" But that was immediately invigorating and my thoughts went to the place of, "This could get addictive." I now see how actors can become addicted to their profession, because that process of finding someone new within yourself and trying on a new dynamic is very challenging and inspiring. It helps you to grow as an individual because you are constantly searching yourself for different sides of who you are.

John [Malkovich] and I are only physically in one scene together. He's mostly opposite Romain Duris, who is playing my ex-husband, Nathan. I am looking forward to having a new leading man because whomever you are playing opposite, you always find new colors. He will bring something new out of me that Matt or Josh or Elizabeth have never drawn out of me.

**OK, we've saved it till the end...
Jack and Kate in the future!**

People want something to rock the boat, shake them up and that is what this did. The idea that we would be feeding the audience in that way again was so exciting as an artist and an actor. It was so satisfying to know that I finally have somewhere that I am headed. I was able to sit down with the writers and pepper them with questions. I said, "I know the policy is keep the actors in the dark because we play each moment as it stands and not ahead, but this time, we are playing the moment ahead. I have to have some information to play the scene correctly. I don't know what to do if

I don't know if Kate and Jack have ever been romantic. I don't know how to behave if I don't know who that person is when she says, 'I have to go - he is waiting for me.' Is that Sawyer? Is that a husband? A parole officer? Her father? Who that is hugely affects how I play the scene and I can't offer any insight in a performance if I don't know how they got off the island and who got off with them. Am I on the run still? Should I be in disguise?"

There were so many things that without answers, it would be absolutely unfair for them to ask us to play that scene. But they were *totally* sympathetic. They said they were prepared to tell me whatever I needed to get to a place where I could play the scene. They wanted the scene to make an impact and to play it to the best of our abilities. They gave us a bunch of answers and a load of freedom... I love it and I've never been more excited about anything on the show except the release of the pilot. All the questions that we had, we want everyone else to be asking those questions too. We are playing all the answers, but you have to read into the performance to figure out what those answers are... 🍌



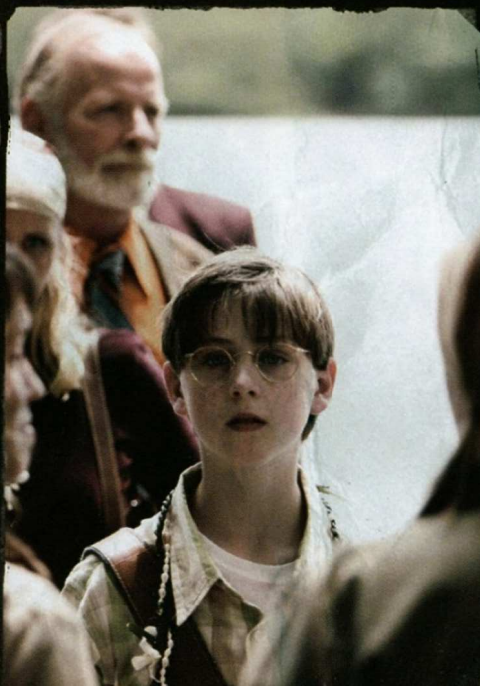
THE THIRD PLACE

EVANGELINE LILLY reflects on season three overall, and what it meant for her character of Kate...

"It was definitely a journey this season and the most rewarding part for me was that there was a clear, distinct arc that my character went through. I felt like season two was a huge struggle for me as an actress because my character didn't seem to move a great deal. As I said at the end of that season, I was hoping in season three she would 'man up,' grow, change and be motivated. She did and they really exercised my character this season. I feel like it's just the beginning and there is so much to tell. There are so many places that they will take Kate that she hasn't gone yet and I can't wait to try them on."



"For me, I'm probably the biggest fan of Dharma on the staff – I could watch Dharma all the time! When we realized that we were going to do Ben's flashback – that we were going to show it – one of the important things for us was simply that, you would see Dharma in action. So many times we show you the aftermath of the Dharma initiative – you'll see a hatch that isn't really working or it's barely working – or you'll see an old van they used. So for us, we really wanted to show just a little bit of what it was like when Dharma was in its heyday." – Eddy Kitsis



"We were very fortunate to cast a kid who is *that* good who could play Ben at that age. It just felt right to us, one of those things where it was an ambitious idea for an episode and we feel like it was realized in a cool way." – Adam Horowitz

DHARMA DAYS

Complete with commentary by Co-Executive Producers **ADAM HOROWITZ**
& **EDDY KITSIS**, we continue to aid your Dharma investigations with a close look
at the glimpse we had of the Dharma Initiative in *The Man Behind the Curtain...*

DELTA 3200 PROF





"You have in mind kind of what you want. You're like, 'Well, here is Ben's story, here's who his father was.' Jon Gries, the actor who played him, we were all big fans of from *Napoleon Dynamite*. Even though that was a completely different role, he came in and just nailed it. We were all, 'That's Ben's dad!'"
— Eddy Kitsis

"Also in that episode, for us, there was obviously a darkness to that one. But we loved the way it paid off *Tricia Tanaka is Dead*. That was a lighter episode at a time when we felt a lighter episode was needed, but now that bit of storytelling paid off. The revelation about the van and its relation to Ben and bringing it back in the finale too was a satisfying thing for us."
— Adam Horowitz



DEAR DIARY

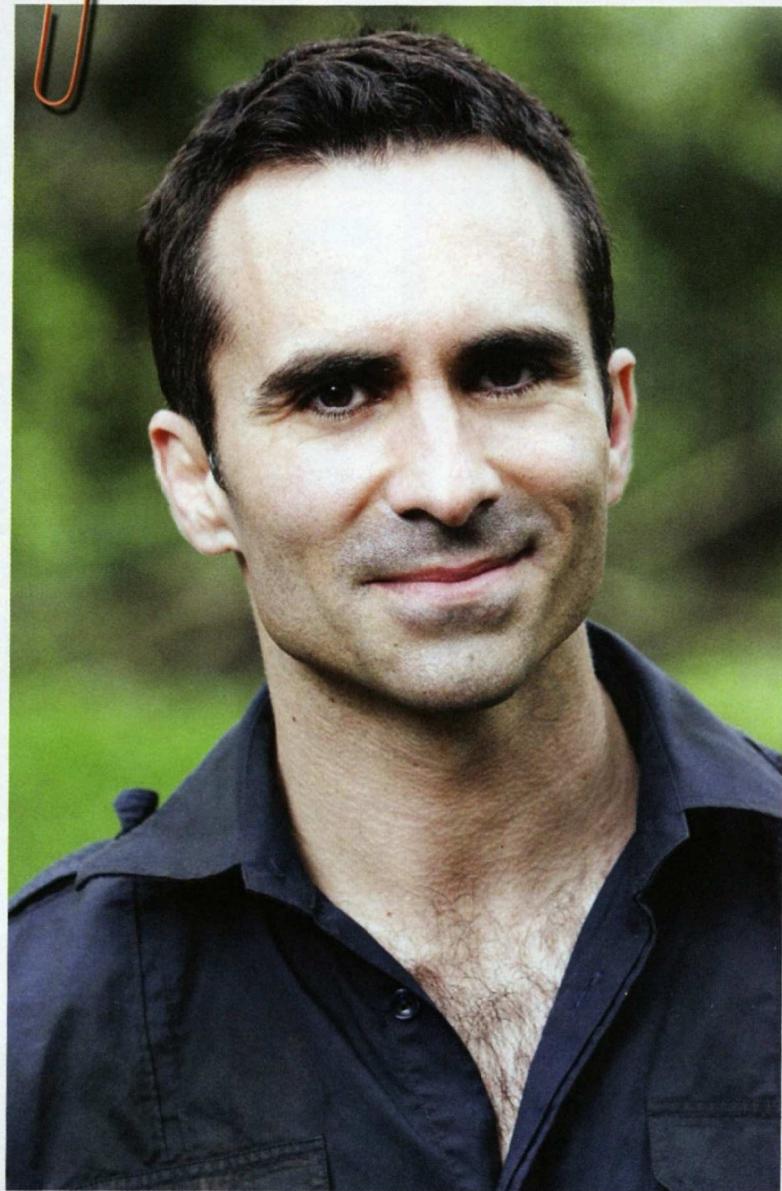
"It's that island air - you are immediately transported to a very different place..."

"I did another something called Lost City about three years ago with Andy Garcia about Cuba. We shot that in the Dominicans and I have to say that the proximity of the Dominicans to Cuba, the leap wasn't that hard to make. With Lost, it's the same thing. With the topography in the jungles, you are shooting in some pretty secluded areas. The producers and location managers go out of their way to find secluded areas and interesting places to shoot. You drive an hour-and-a-half outside of Waikiki to shoot but you do feel like

you are really out there. Also shooting at night, you could be anywhere in the world. The only time you get a reminder that you are not on the island is the odd motorcycle! We could get rescued!

As soon as you land and get off the plane, you hit that soft air. It's that island air - you are immediately transported to a very different place. The air is warm and immediately relaxes you."

(Special thanks to Nestor Carbonell who was speaking with Tara DiLullo Bennett)



BY THE FIRE 

THE OTHER DOCTOR

From seemingly working with the nefarious Ben, to defecting to the beach camp survivors, Dr. Juliet Burke has shown many different sides to the audience and her fellow islanders. Do *Lost* fans completely trust the fertility expert, or is the jury still out?

ELIZABETH MITCHELL exclusively explains why playing 'Jules' has been such a thrill ride this season...

Words:
Tara DiLullo Bennett



Juliet has shown so many different sides this season – so what's remained your guidepost to who she is?

I've always thought Juliet has a pure motivation in what she wants. I think that is incredibly helpful as an actor to know exactly what you want, but the game she is playing, and the people in her life are so tricky, so she mirrors whatever trickiness is happening with other people. She is completely different with Jack than she is with Kate. Again, she is completely different with Sawyer than she is with Sayid. Juliet is like a little chameleon, adapting to what the circumstances allow, to reach her primary objective. It's really interesting. If you are an intelligent woman and you are stuck in a situation that is mind-bogglingly scary, that's what you would have to do. Plus, we don't know what she went through. Was she mentally tortured? Or was it that no matter what she did, women just died? The fact that life and death were continually in her hands and she was continually losing – and we're talking about a brainiac who was not remotely used to losing – would make you crazy. She's been so disappointed. I think there's a form of mental torture involved where you are put in a position where you have to keep killing people. She could have prescribed them all birth control pills or kept them from sleeping together, but she's been in this position where they get pregnant, and then they come to her. After the first one, of course she thinks she can make it work. But after nine cases and being forced to do it again and again.

Do you ever question whether Juliet harbored good or bad motivations?

I have always thought she was very decent. She is someone you would want to have as a friend. The problem is that in these circumstances, can anyone really be your friend? I think she is just more upfront about that [laughs].

Speaking of bad motivations, Ben was revealed to be more dark than people assumed!

He was really terrifying! I was impressed, but I am always impressed by Michael [Emerson]. It was so much fun to see him have his own

episode. You see that he is not so much of a good guy – he killed all of his people! Of course, you can say that he had his motivations in that he was trying to get to his mother, but is that worth killing so many innocent people? People were mass murdered! I thought the way they wrote it was so intriguing and they wrote him so sympathetically. He's kind of a monster, but you feel for him. It's nuts!

Not in Portland had some really compelling revelations about the type of woman she was. What were your favorite moments of that episode?

It was so fun to see the two distinct differences of where she is now and what happened to her. In some ways, it's great because she wasn't a fully realized person before. She was afraid, angry and very sweet, but she wasn't a fully realized, strong woman. When we meet Juliet [in this episode], then she is, and

"[ONE OF US] WAS MY TERMS OF ENDEARMENT... IT WAS LIKE EVERY WEEPY MOVIE I HAVE EVER LOVED WHERE PEOPLE GET TO LOVE SOMEONE WITH ALL OF THEIR HEART AND THEN THEY ARE RIPPED AWAY... BUT THEN THEY COME BACK!"

we're so captivated by that. I love my moments with Jack, only because I really feel like the two characters are equally strong and equally messed up. I think they know that about each other and there's an instant camaraderie, but at the same time, they aren't sure of each other. I love all of those scenes because there is so much behind them. It's two equals squaring off and I prefer that to when you have to talk up or talk down.

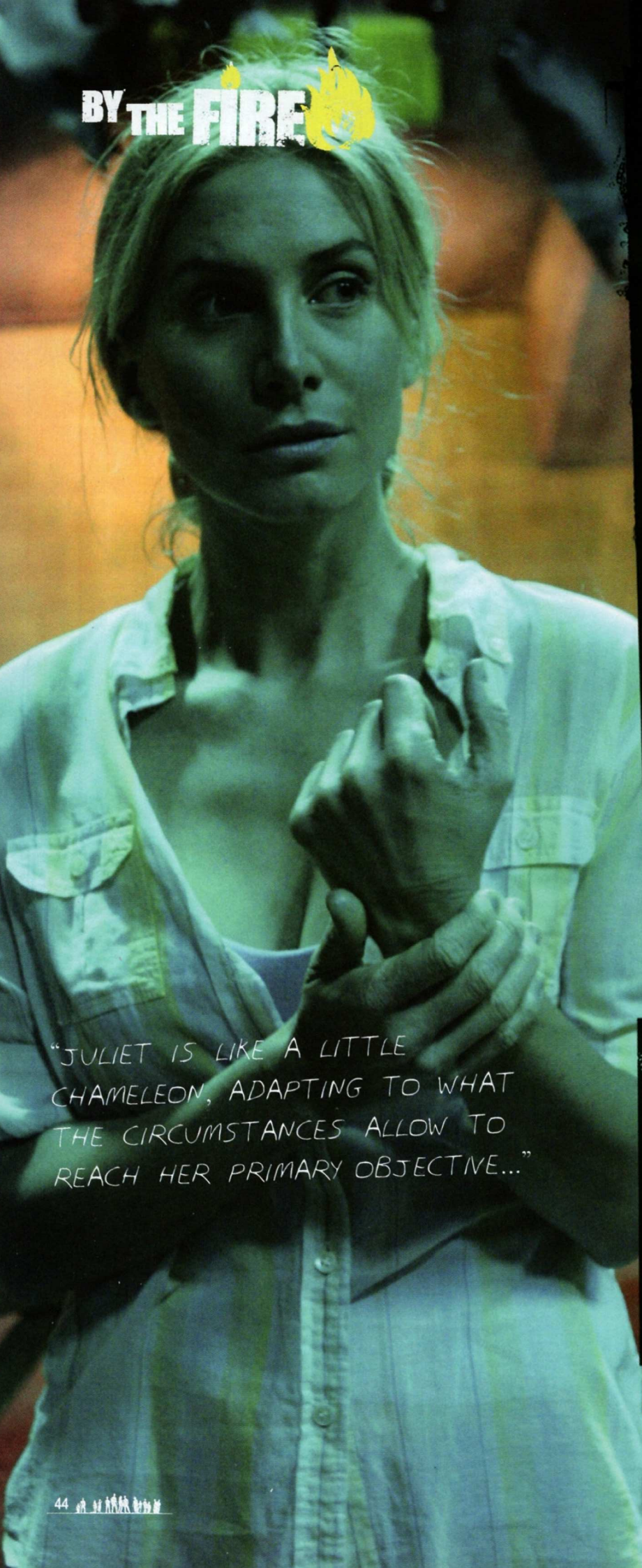
I really enjoyed the back-story stuff and being a woman who doesn't know who she is. I think the most fun aspect was that it was all going to come together. You love her because you are like, "What a sweet girl!" But she's such a doormat! Her intentions are so good and she's so smart. She is obviously working to help women and she has these wonderful aspirations, but she just

can't get past herself. Then you meet Juliet again and she doesn't have any of those problems! And I enjoy the through-line of anger that runs through Juliet too. She was angry before. Evangeline [Lilly] actually pointed that out. She said, "You know there was something about the previous Juliet that just didn't feel right to me." And I said it's because she's angry. You can't completely trust her because behind her sweetness there's something else. You also know, and maybe it's just me, but you kind of know that she might be a little bit smarter than you. I know Juliet is smarter than me and that's the joy of playing her.

The fertility storyline off and on the island really defined Juliet. Was that connection surprising to you?

As far as the storyline goes, I knew things had broken her heart again and again. If you are someone that is used to

succeeding, and you come into a situation where all you do is fail, that is hardcore. The fact is, she could still rationalize that she is doing it for good reasons. I think after they ended up with nine women dying in three years – basically every single patient she had died – that was surprising to me. It was an excellent revelation that went further into showing who she was. The writers always intrigue me. They back it all up and come up with a myriad of emotions and feelings. It's such a complex character and I'm always so impressed by that. She didn't just come out of nowhere. They have put a lot of thought into who she is and why she became this way. What a gift Juliet is – sometimes you get a part and it feels right to you – that's exactly this part for me.



"JULIET IS LIKE A LITTLE CHAMELEON, ADAPTING TO WHAT THE CIRCUMSTANCES ALLOW TO REACH HER PRIMARY OBJECTIVE..."



One of Us is another incredible Juliet episode where we learn the story of how she was lured to the island and then blackmailed to stay. What were the highlights for you?

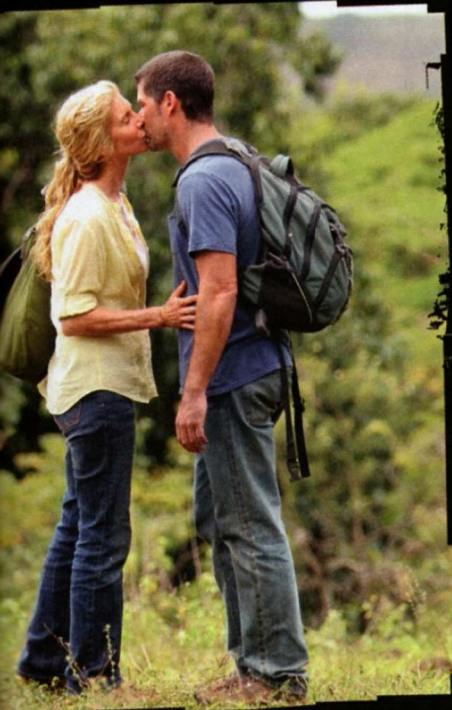
It was the most fun for me to film. It was my *Terms of Endearment!* It was crazy. It was like every weepy movie I have ever loved where people get to love someone with all of their heart and then they are ripped away... but then they come back! The part of me that loves weepy movies was rejoicing.

Especially that scene where she sees her sister alive in the monitor!

I read that scene and was crying. It's the most heartbreaking thing. But I also knew it would be fun because it's pure joy. You are never given a lot of chances as an actor to play *that* kind of joy. How many times in life does someone come back that you think was dead?

Juliet may hate Ben, but she's certainly learned a lot about manipulation from him as she played her game into the finale...

I agree. I said that to Michael [Emerson] and he agreed with me that they obviously had a very intense relationship. He was a tremendous teacher for her. Ben is also brilliant. Up until the scene on the rocks, they were friends. She puts her arm around him when she says that she has to go back to her sister. I think for the first six months that



she was there, they got along like gangbusters. Then she starts to realize who he is and that's really sad for her. You see Juliet stronger and still retain the innocence, and then you see where the betrayal really started. As an actor it's so much fun – there's betrayal, lust and love.

What did you make of this season's shocking final moments?

I think the ending is a crazy thing! I think the Jack's flash-forward is heartbreaking. And then there's the death of Charlie. We all got the scripts on the same day

and people were just crying. You see how good an actor Dominic is. I had a very brief scene with him when I came in to help Claire. When you look at him, he is clear-eyed and right there in the moment. Everything that Charlie is, is right there in those eyes. He is so funny and has these really truthful moments. It's a huge loss. They needed to pick someone that would break everybody's heart – it's part of the writer's art. You hate them when they kill off your favorite characters but they are so talented in what they do. They created that character just to get you and it furthers the story.

Are you working during the hiatus?

I had the opportunity to work on another project but I said no. Knowing I was coming back next season and my little boy is one and a half and a crazy person, I'm taking the summer off [laughs]! I am so happy. We

are eating a lot, playing and fixing up our house. My husband says it's like we are on summer break! It's very enjoyable.

Don't miss the next issue of *Lost Magazine* (#13, on sale October 9) – Elizabeth Mitchell and Evangeline Lilly come together to discuss season three's *Left Behind* and Juliet and Kate's dark sides... 🔥

MOTHER OF PEARL

ELIZABETH MITCHELL talks about the key sequence in *D.O.C.* where she worked closely with Yunjin Kim...

"Yunjin [Kim] has this quiet strength. Kate and Juliet are so strong and it's so apparent. Then you have Sun and she is tremendously strong, but in this incredibly quiet way. I thought she was so good. She gave me the chills in one of the scenes we were doing. She has a fantastic grasp on her character and this feminine way that she says things. I was so impressed with her. Juliet was in a situation where accessing the chameleon part of herself will help the situation. I don't know that she is that manipulative about it, but Sun has this quiet sweetness and so that came out in Juliet, but I think she wanted to help Sun. I don't think she would have gone to Jack and told him everything if she didn't really believe in what she was doing. I love that even though going to him probably set her back, she still did it. It shows that she is thinking about somebody else."



SALVAGED

REVISITING THE CRASH SITE

In season three's *Exposé*, Team *Lost* did an incredible job of splicing existing shots of the pilot episode's post-crash sequence with brand new footage. Seamlessly, Nikki, Paulo and Dr. Leslie Arzt were blended into the frenetic scene. Co-Executive Producers **EDWARD KITSIS & ADAM HOROWITZ** reveal exclusively the magic behind the ambitious scene...



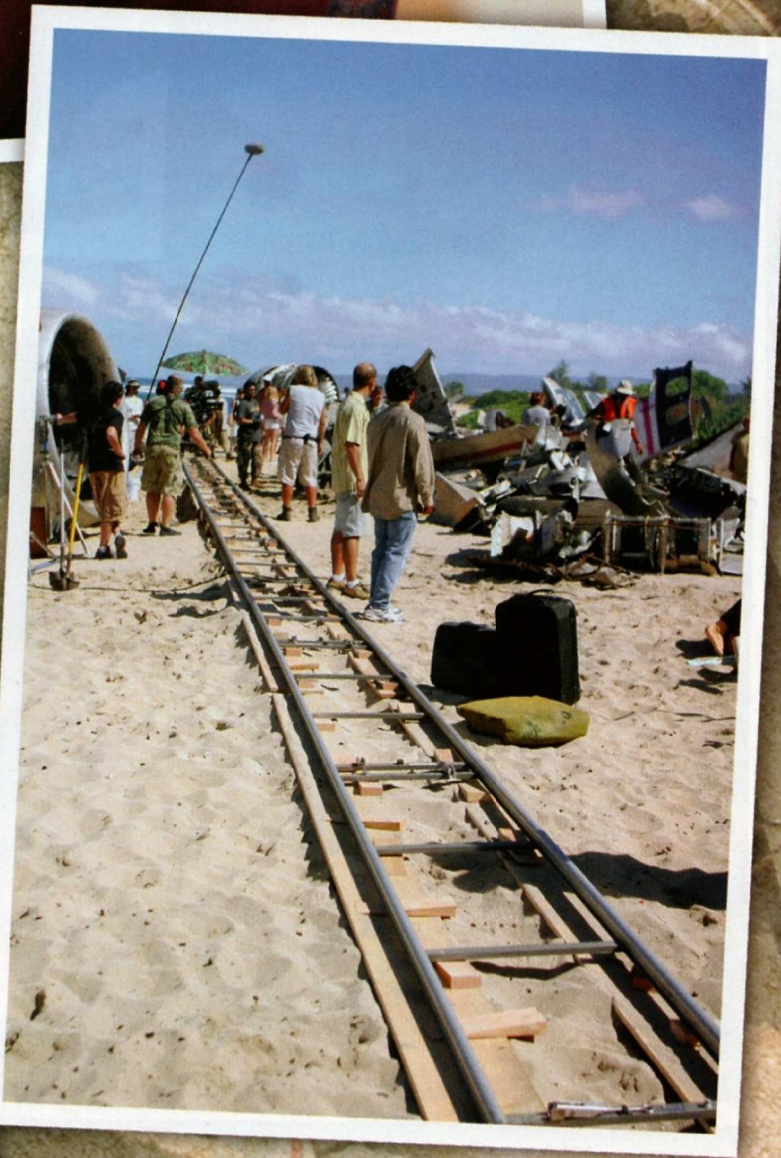
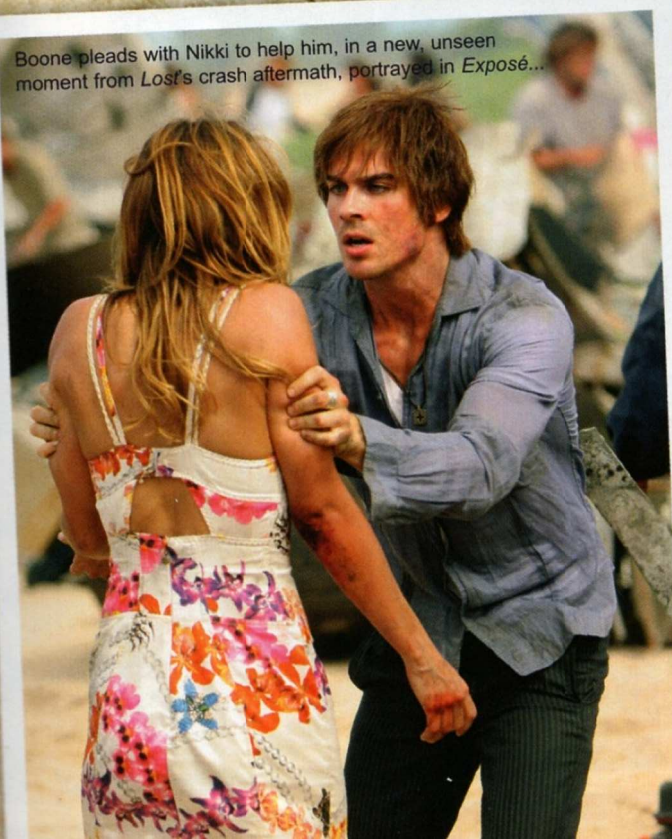
Terry O'Quinn (Locke) and the rest of Team *Lost* prepare to recreate the famous crash scene from the pilot episode.

AH: It's funny because, first of all, the episode was conceived with the fans in mind. We wanted to do an episode that rewarded them. People have always said to us, "You know the socks – what we call the people in the background – what's going on with them?" So we brought Paulo and Nikki in at the beginning of the year to answer that question.



EK: We'd actually conceived Paulo and Nikki from season one. It was funny because for their first few episodes, fans were like, "Well, why am I seeing them?" But that's what *Exposé* was. We loved the idea of saying, "You remember those iconic moments of the show? Here is what has been going on – you're now seeing them through new eyes."

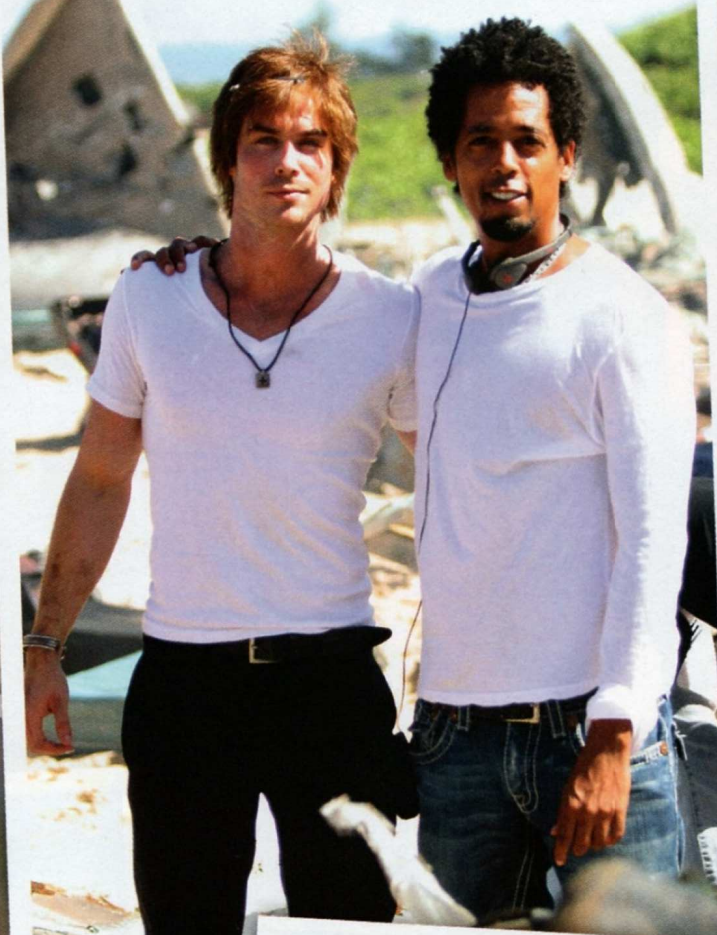
Boone pleads with Nikki to help him, in a new, unseen moment from *Lost*'s crash aftermath, portrayed in *Exposé*...



SALVAGED

AH: When we all conceived the *Exposé* episode in the Writers' Room, we talked about the moments that we wanted to revisit, and that [crash] sequence was at the top of everyone's list. In order to do it well, it was no minor task. From the writing to the production, it was a huge undertaking. We had one of our editors, Stephen Semel, sift through footage from the pilot episode – but not just stuff that was used in the aired pilot – stuff that was shot from different angles and alternate takes that weren't used. Then, we had the crew in Hawaii – Jack Bender, Stephen Williams, Jean Higgins and everyone – get together and figure out the best way to shoot it to recreate parts of the fuselage.

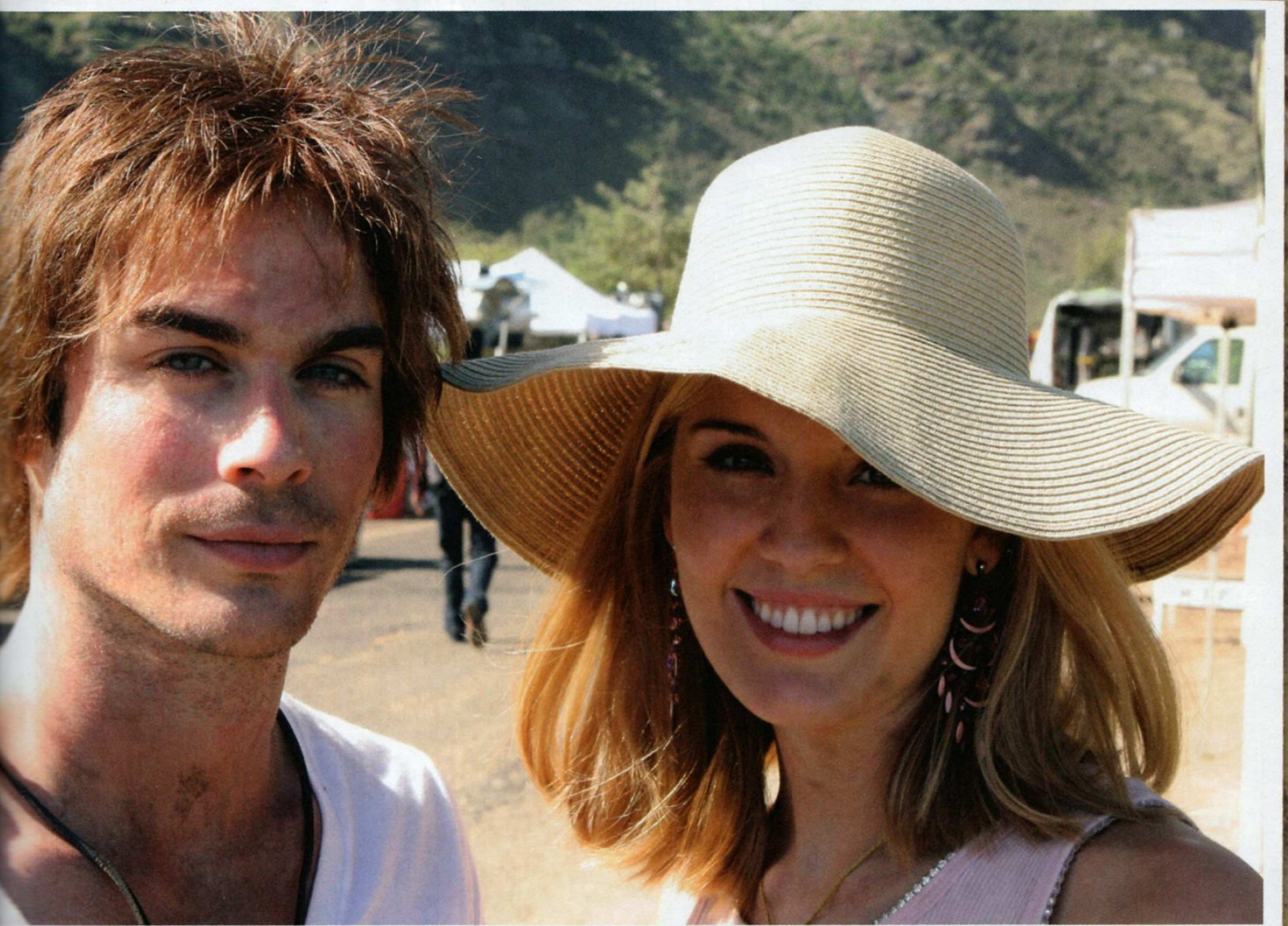
Ian Somerhalder reprises his Boone role, and is reunited with *Lost* director Stephen Williams...



Maggie Grace must've had a strange flashback herself when she was asked to return as Shannon this year...

Kiele Sanchez (Nikki) and Daniel Roebuck (Arzt) become a part of *Lost*'s crash history...





EK: Stephen Williams and Stephen Semel did an amazing job of recreating the crash site scene, both in compiling old footage, and Stephen Williams restaging it. In truth, the easiest part of that sequence was us writing the scene! The idea is one thing, presenting it to the Writers' Room and putting it on the page is another, but to actually go out there and make it happen...wow! It's probably our favorite episode that we wrote this year.

SALVAGED

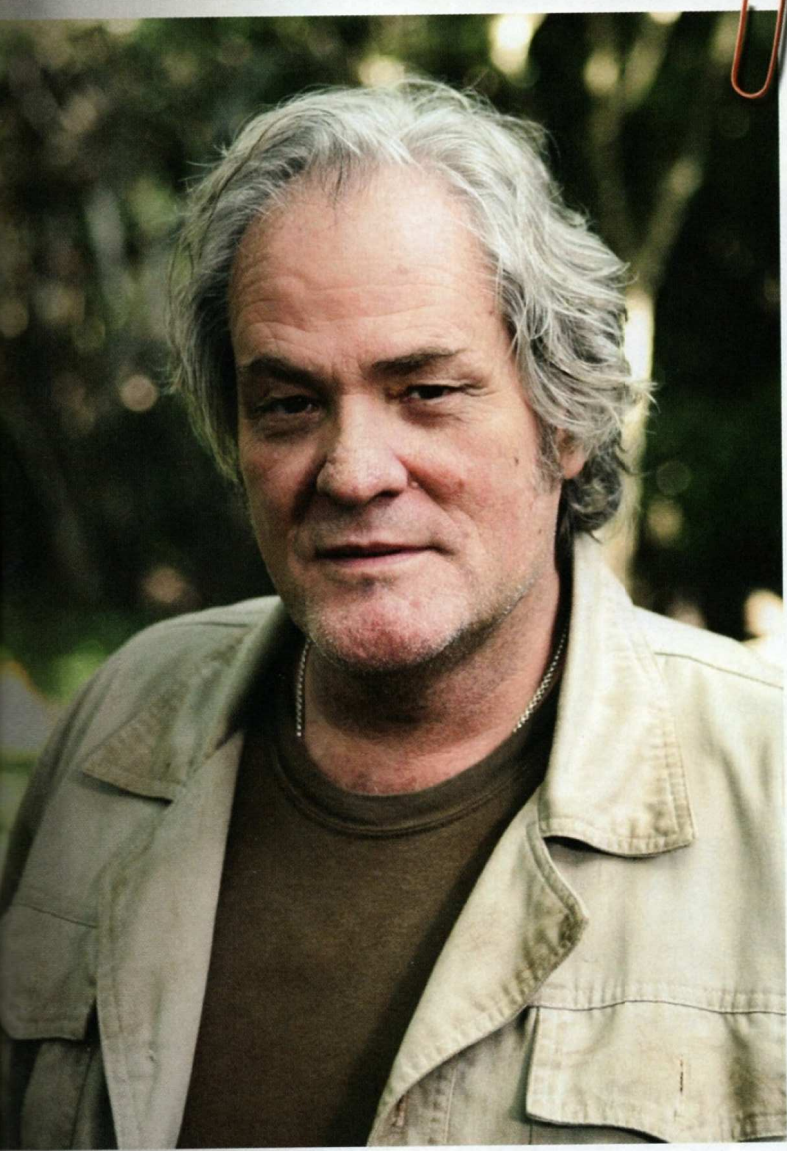
LOOK WHAT WE'VE CAUGHT....

Whilst trawling through our *Lost* photographic files, we came across this season two shot that we had to share with you. Fondly referred to by Co-Creator/Executive Producer Damon Lindelof as **EZRA JAMES SHARKINGTON**, enjoy this exclusive behind-the-scenes shot of *Adrift's* shark – the prop they used before it became a computer-generated visual effect...

Compiled by Paul Terry







DEAR DIARY

"One of the most powerful places is what I like to call the Jurassic Park farm..."

"It's very magical to go to Hawaii and go into this world where you're on Lost's island. It's really a special job whether you're working one day or more. I have worked out there several times but I've never felt like it was my place. Now I feel like Hawaii is my place too."

Where the cages were there is an aviary where they used to keep a lot of birds. It's just so luscious. Then, 10 feet away there is this beautiful school. It was such a juxtaposition of the kids and

the jungle. The kids had to be quiet when they were walking outside so as not to disturb us.

But one of the most powerful places is what I like to call the Jurassic Park farm. It's that long Valley they used in Jurassic Park and on our show. It is so beautiful and stunning. Police Beach is where the plane crashed. The ocean is rough with an undertow, but it's so beautiful. It's an irony to me that these people have landed on this incredibly beautiful piece of real estate and they can't sit back and relax to enjoy it! I would be under a tree saying, 'What? Don't bother!' I think it's a subliminal statement that is being made - we aren't realizing that the stuff we fill our lives with could fall away. You could just sit on a beautiful beach and catch fish and swim. It's a wonderful adventure."

(Special thanks to M.C. Gainey who was speaking with Tara DiLullo Bennett)

A STIR OF EKO

As this is a very special 2007 Yearbook, we're not just bringing you a Memento Mori honoring the late, great Charlie Pace (p26), we're also looking back over the *Lost* life and times of the spiritual and enigmatic **MR. EKO**. Although his time on the show was shorter than most, he still had his fair share of emotional turmoil and stunning moments. When the smoke monster brutally killed him, we were left with many questions still running through our minds. Here we take a look at some of his best bits and wave a fond farewell to a formidable man...

Words: Zoe Hedges

THE 23RD PSALM (SEASON 2, EPISODE 10)

IMPOSSIBLE COINCIDENCE

Claire tells Eko that Charlie has been carrying a statue of the Virgin Mary around with him, which instantly jolts Eko to find Charlie and demand he take him to where the statues were found. Although Charlie is hesitant to help him, he eventually takes him to the drug plane. On the way they find the body of a man with a gold tooth, dressed as a priest. Eko tells Charlie, "This man saved my life."

Whilst continuing their trek into the jungle, Charlie and Eko hear the strange 'ticka-ticka-ticka' sound of the smoke monster. Whilst Charlie is up a tree looking for the drug plane, the smoke monster

creeps up on Eko. Charlie pleads with Eko to run, but he doesn't. He stands and stares at the smoke monster, as though he is squaring up to an enemy. The smoke then retreats, much to Charlie's amazement. This moment leaves everyone in no doubt that Mr. Eko is someone special to the island. This adds a great dimension of mystery to Eko: how did he survive? Indeed, Charlie asks him the same thing and Eko tells him, "I was not afraid of it."

When Eko finds his brother Yemi's dead body inside the plane, he holds him and, crying, asks him to "Forgive me."

Eko takes the cross from around Yemi's neck (which we also see in the flashback of this episode). Eko then torches the plane and Charlie asks, "So are you a priest or aren't you." He tells Charlie "Yes, I am." They recite the 23rd Psalm together whilst watching the plane burn.

ORIGINS OF EKO

Eko's flashback starts in Nigeria, where he grew up and lived for the majority of his life. Guerrillas drive into Eko's village with plans to recruit the men and boys into their gang. They grab Yemi, Eko's younger brother, and try to force him to shoot an unarmed man from their village. Eko steps up, takes the gun from Yemi's hands and shoots the man himself without hesitation.



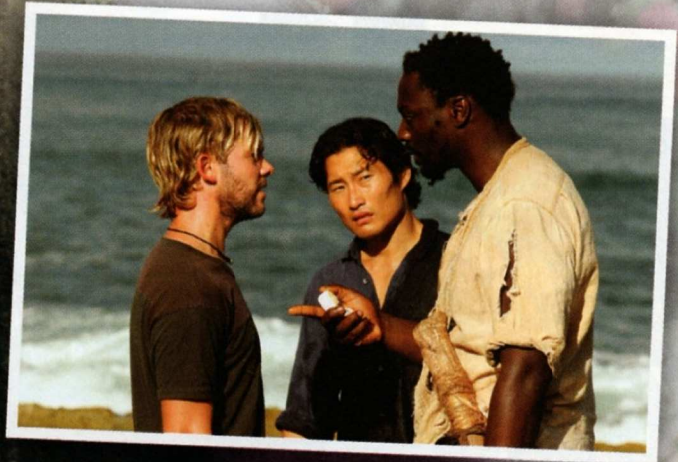
This impresses the guerrillas and they take young Eko with them.

Many years later, Eko is now a guerrilla and does a deal to buy heroin to export out of Nigeria. The man selling the drugs isn't pleased with the deal. Eko kills him, then lets one of his men go, saying, "Go and tell your friends I let you live. That Mr. Eko let you live."

Eko goes to Yemi, who is now the village priest. It's the first time Yemi has seen him in years, but it is clear that they are still very close. Eko jokes with Yemi, telling him he has come to give confession, but really he wants to include Yemi in his plan by using the plane Yemi's church uses to fly the drugs out of Nigeria. He tells Yemi that he is doing something good for the

country by exporting the drugs and Yemi tells him, "God did not bring you here, Eko. Your own greed did. Now, I will always love you but I will not help you."

Dressed as priests, having been previously ordained by Yemi, Eko and his men are loading their plane with the heroin and getting ready for take off. Yemi shows up and begs Eko not to get on the plane. Just at that moment, the army shows up, and it is revealed that Yemi has tipped them off. The men rush to board the plane but stop Eko getting on. In the commotion, Yemi is shot and loaded onto the plane, which takes off without Eko. Eko must now live with the fact that his brother is probably dead because of his actions.



"I HAVE ONLY DONE
WHAT I NEEDED TO
DO TO SURVIVE.
HOW IS THAT SIN?"
- MR. EKO

THE COST OF LIVING (SEASON 3, EPISODE 5)

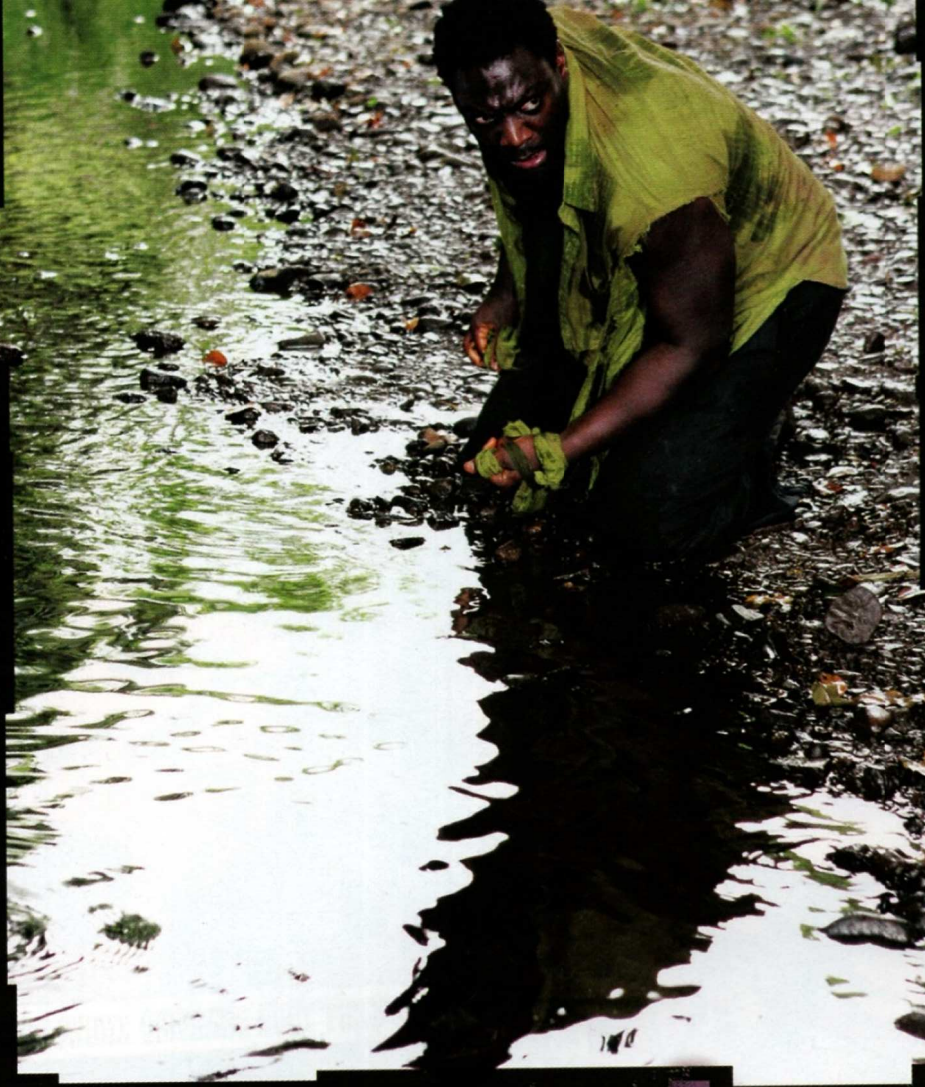
CONFESSIONS

After surviving the hatch blast at the end of season two (*Live Together, Die Alone*), Eko is found injured in a polar bear's cave and brought to the beach to recover in *Further Instructions*. He has a fever and is delirious – or is he? – as a vision of Yemi wakes Eko and tells him, “It is time to confess, to be judged, brother.” Yemi says he will be waiting and that Eko knows where to find him. Eko goes to the plane and discovers Yemi’s body is missing. Eventually, Eko sees Yemi again, and tells his brother he does not need to give confession as he has not sinned. It is clear Eko has faced his demons and is at peace with the horrific acts he has committed, having justified them to himself. Yemi appears angry with Eko’s conclusion, and ominously says, “You speak to me as if I were your brother.” Yemi walks away and vanishes...

“HE SAID, ‘WE’RE NEXT.’”
– JOHN LOCKE
(RECOUNTING EKO’S
FINAL WORDS)

A MONSTROUS DEMISE

After Yemi disappears, the smoke monster approaches Eko. As Eko recites the 23rd Psalm, the smoke grabs Eko and throws him against several trees, before pounding him into the ground, killing him. Eko’s death is moving and, of course, like all things Eko-related, mysterious. It leaves so many questions as to what happened. Perhaps it was a self-fulfilling prophecy courtesy of Yemi, or was it fate? †



OTHER AMAZING EKOS:

Adewale Akkinouye-Agbaje was incredible as Mr. Eko in every episode he appeared in, not just the Eko-centric ones. Here are some more stunning moments that made our favorites list:

- Eko and Ana Lucia share a rare, but touching and tender moment when Eko finds her crying with despair after trying to lead the Taillees, post-crash:
Ana Lucia: "You've been waiting 40 days to talk?"
Mr. Eko: "You waited 40 days to cry." (*The Other 48 Days*)
- Henry Gale/Ben is being held captive in the hatch, Eko asks to talk to him. He apologizes to Ben for killing two of the Others and then cuts the two tails from his beard for Henry as a symbol of their lives, and his repentance of this sin. (*Maternity Leave*)
- Eko decides to take over punching in the numbers, after Locke loses faith in the task. But Locke becomes obsessed with seeing what happens when the numbers aren't entered. As the Swan goes into 'system failure' thanks to Locke, he tells Eko, "I was wrong", just before Desmond activates the failsafe key. (*Live Together, Die Alone*)



THE OTHERS



From the blockbuster *Mr. & Mrs. Smith* to indie smash hit *Little Miss Sunshine*, and now *Lost*, season three's Production Coordinator **MICHYL-SHANNON QUILTY** pulls back the veil of her complex and demanding role in keeping *Lost* well-oiled and running smoothly...

Words: Bryan Cairns



THE OTHERS

What does being a Production Coordinator entail?

When we're asked what we do, it is like "Ahhhhh... we never stop [laughs]!" Part of the Production Coordinator's duty is to make sure every piece of information is distributed. It's funny because we don't necessarily *create* information in the office, but we see that information gets to every other department. As the day goes on, we make sure the studio gets info like how many scenes have been shot; if we think we are going to make our day or not.

Script revisions are very important. There are different scripts that can be put out and not everyone gets the same version.

Also, post-production sends us different versions of episodes that go to the DP, the director, the producers, and the actors get final copies on DVD. Of course, if they are on set, we send it right to them, but most of the time, our PAs need to drive all around the island to deliver those things.

Our Unit Production Manager described the production office as the hub of the wheel and we're supporting everything around us, and the wheel should be able to keep turning [laughs]! You don't really notice that I, the Production Coordinator, am there... unless I do something wrong and it affects the rest of the place!

This is your first season on *Lost*. How did you find yourself on the series?

The Unit Production Manager hired me to replace somebody. I knew it was an awesome show beforehand, but I didn't start watching it until I got the job. But I love it! I am now obsessed with it.

Your credits range from runaway independent hits such as *Little Miss Sunshine* to mainstream blockbusters like *Mr. and Mrs. Smith*. What immediately struck you about *Lost*?

When you work on a movie, you don't know if it is going to be liked. Hopefully you're working with a script that you like or on a movie with a subject matter that is



call sheets, maps, etc. Then you need to have a good system. Every piece of information has a different group of people it gets distributed to. In the production office, I also have an assistant coordinator who, to me, is my equal co-worker, and I have three PAs. All of us know the same pieces of information and if they didn't, that could cause the wheel to stop turning! The point is to set up the office so it works if you are not there. I always say, "If I get hit by a bus tomorrow, this is where you can find this..."

What are some of the challenges in coordinating when a good chunk of the producers and creative team are an ocean away in Los Angeles?

We are really fortunate because the producers in Hawaii are very hands on. They take care of that for us. In a way, on the island, we are our own little entity.

"WHEN YOU ARE WORKING ON *LOST*, IT'S NOT ONLY BEEN GOOD, IT IS GOOD - PEOPLE ARE DYING TO HAVE THE INFORMATION IN YOUR HANDS. IT'S KIND OF BIZARRE..."

important to you. When we were doing *Little Miss Sunshine*, we knew we had a good script, good people, but we had no idea this \$7 million movie was going to be nominated for an Oscar and win a couple. When you are working on *Lost*, it's not only *been* good, it *is* good, but it is a different feeling. You know the product you are putting out is anticipated and sought after - people are dying to have the information in your hands. It's kind of bizarre.

Things can get a bit chaotic on *Lost* with its production schedule. What is the key to not becoming overwhelmed with everything?

We have this wall of information outside the production office so people can find a lot of what they need before they have to ask for it. They can count on it being there, like contact lists, schedules,

That doesn't take away the fact that on the mainland, those producers are there, as communication with the mainland is constant.

Have there been any particular obstacles that stood out this season?

I can think of one that is obvious because we wouldn't face it in Los Angeles or anywhere else - the weather. On the island, you are basically shooting in the rain forest so... it rains! If you are [shooting] on the ocean, it rains, the wind is crazy, [and on the beaches] the sand is moving around, and gets on the gear. Typically on any show, you are getting a weather report everyday. I think there was only one day we stopped shooting - it was truly unsafe at that time.

The places the entire crew go on the island are fascinating because they actually do have to hike into the jungle! You see it on camera, but they are really in the jungle!

The weather is an obstacle because you don't want to get them in the middle of it, get stuck, and have to trudge through the mud.

The other obstacle – and post-production can vouch for this – is the scary apprehension when you let go of the film. Everybody is apprehensive in LA; the teamster drives the film away to drop it at the [developing] lab. But in Honolulu, we are sending it on an airplane so everyone involved in that process gets a little chill when letting go of the film.

How was it interacting with the cast this season?

They are really great people. I didn't get to meet every one of them but I know from watching them work and interacting with the crew that there is a camaraderie. I feel because they live on this island in real life, there is this team-player feeling. Everyone is interested in how each other is doing. The guest stars [this season] like Cheech Marin were awesome.

Do you have any stand-out episodes you have been involved in?

I got to watch the explosion in the finale that took place when the Others came to the camp. Any time I get to witness anything getting filmed I am excited. I am typically in the office, so when we shoot on stage, I go up and check it out.

Are you returning for *Lost's* fourth season?

I'm not. I love the show and wish it was something I could do. I made a commitment to these seven months to replace the woman before me and get them ready for another coordinator. I have a husband and son so I need to be here for them. I am so glad I got to do *Lost* but it is a lot to deal with being away from the family that long.

How was the Hawaiian experience for you?

The people are really lovely. I dealt with the vendors more than anything else in getting equipment or supplies. The rhythm of Honolulu versus Los Angeles is Honolulu is really laid back. I don't know what somebody from New York who got on a plane and had to start working in Honolulu would do. I lived in New York so I can imagine. You do get what you need and you have people that are kind and patient, which I appreciate, and you have to really think and plan ahead. There is always something you need from LA so if you *don't* think ahead, you are going to be in trouble because you can't get anything from there right away. For example, when you are filming in LA, if you run out of film, you call Kodak and go pick it up. You can't do that in Hawaii! 🚧



FRENETIC FINALE

There was so much going on with the season finale that required shooting multiple scenes at the same time, as Production Coordinator MICHYL-SHANNON QUILTY explains...



"It was pretty crazy and intense! We were shooting two film units with two full crews of people every day. What that means is a full cast, a full list of actors, and a full crew... for both units. And actually, there were two days when we had an *additional* unit. Everyone on the set was working on one episode and the production office was supporting both crews. It was a lot to handle, but it was a fun, wild ride, and we were ready for it. It was funny because you could be talking to someone and then find you're thinking, 'OK, which episode is this for?' You have to keep track of where you are. It is not necessarily longer hours for the production office but it's a lot of information to support."

BY THE FIRE

THE PROTECTOR



Up until his final heroic moments, Charlie had two people looking out for him on the island. His love, Claire, and his future-seeing guardian Desmond. The time-traveling Scot prevented Charlie's demise several times over, but in the end, it was Charlie himself who decided to accept his fate, hoping his death would trigger the rescue of Claire and her baby, Aaron. **EMILIE DE RAVIN** and **HENRY IAN CUSICK** discuss their characters' season three adventures, and their thoughts on next year's return of *Lost*...

Words: Bryan Cairns

& THE PARENT

Ian, were you shocked about Desmond's prediction that Charlie was destined to die?

Henry Ian Cusick: When I first read it, my initial reaction was surprise and shock. I asked Dominic [Monaghan] what was happening. "What does that mean? How are they going to resolve that, assuming Charlie was going to hang around and not die?" Obviously, they got around it by sticking true to the prediction... and Charlie did die.

Did you enjoy becoming Charlie's guardian angel for half of season three?

HIC: Yes and no. After a while, it became hard. I was this doom and gloom guy walking around telling Charlie, "You are going to die, you are going to die." It was such a burden for Desmond to be carrying this weight around with him.

With poor Charlie gone, who do you think out of the castaways will support Claire in bringing up Aaron? Who would make the best babysitter?

Emilie de Ravin: Probably Sun because she's pregnant and wants to hone her skills



"I FEEL CHARLIE WAS MEANT TO DIE TO SAVE CLAIRE AND AARON. HE WAS MEANT TO DIE EARLIER THAN THIS AND WAS LIVING ON BORROWED TIME... WHEN I LET MIKHAIL GO, I WAS PLAYING IT THAT THERE HAD TO BE SOME COMPROMISE..."

with little babies like Aaron. Also, she and Claire are friends. And what they've done with Sawyer and the baby is cute too. He's actually pretty good with Aaron, so it's a fun dynamic.

As season three began, Desmond was still very much a man of mystery to everyone. With your two flashback episodes this year, did it feel like he became more of a key player, somebody they could trust?

HIC: *Flashes Before Your Eyes* was an episode unto itself really. It didn't have anything to do with the other islanders; it was more just about Desmond in London [in 1996]. But with *Catch-22*, he developed a relationship with Charlie, Hurley and Jin. That's the episode that got me more involved with the rest of the members of



the cast. As a piece of writing, it was fantastic and very exciting. When I read the script, those sort of questions always interest me: fate, destiny, and time travel. I really enjoyed the responses from the viewers over whether it was all in his head, or did he actually have an opportunity to change his life. I thought it was really well written.

In *Catch-22*, how did Desmond being a monk fit into your perception of him?

HIC: That was a complete surprise. I was always under the notion that Desmond, as he says, was almost a doctor who was

dishonorably discharged from the army. That's the writers on *Lost*; I've stopped trying to second-guess them. When they came up with Desmond being a monk, it was pretty leftfield, but so far, they've been pretty good with my character so I just go with it.

Emilie, in your mind, how has Claire changed since crash-landing on the island?

EDR: Claire has grown up a lot. She's more responsible – not that she wasn't before – but she has a baby now who is completely dependent on her. That changes your life. She's becoming more self-sufficient. Claire has always wanted to take a very open-minded approach to things, as far as people on the island go, and give them all a chance.

What have been some of Claire's standout moments for you this season?

EDR: I had a really good time on my last flashback episode [*Par Avion*]. Getting to do something dramatically different and going back to being

17-years-old was great. It was a completely different time in her life so Claire was emotionally different, both in the way she looked and acted. It was a lot of fun to work with John Terry [Christian Shephard] who is amazing. It's always nice to work with new people too. There are so many actors on the show who I haven't really worked with, so whenever there is a storyline with a new player, it's always interesting.

Ian, we have to talk about Mikhail – considering Desmond could have possibly prevented Charlie's murder by not letting Mikhail go in D.O.C, do you think Desmond will be consumed with revenge against the remaining Others?

HIC: I don't really see it as murder. I feel Charlie was meant to die to save Claire and Aaron. He was meant to die earlier than this and was living on borrowed time. I also think when I let Mikhail go, I was playing it that there had to be some compromise. To stop any war, someone had to give and I was hoping that might be the point.

Emilie, you've been working on Hawaii for some time now. How has the environment been for you so far?

EDR: I like Hawaii. My work schedule is quite sporadic. It is amazing because I predominantly work on the beach. You go to your shop on the north shore of Hawaii which is beautiful. The people and crew are great here. There's still so much natural beauty that is maintained here. It is a very relaxing place. However, I am scared to surf. It is probably the best place to try though.

How has *Lost* changed your life so far, Ian?
HIC: It has totally completely changed. The big thing for me is I have fallen in love with Hawaii. I was in LA recently and just couldn't wait to get back. I am just blown away by what has happened the last couple of years. My family and I have really settled in well here. My kids are in school. I enjoy spending more time with them now that I'm not

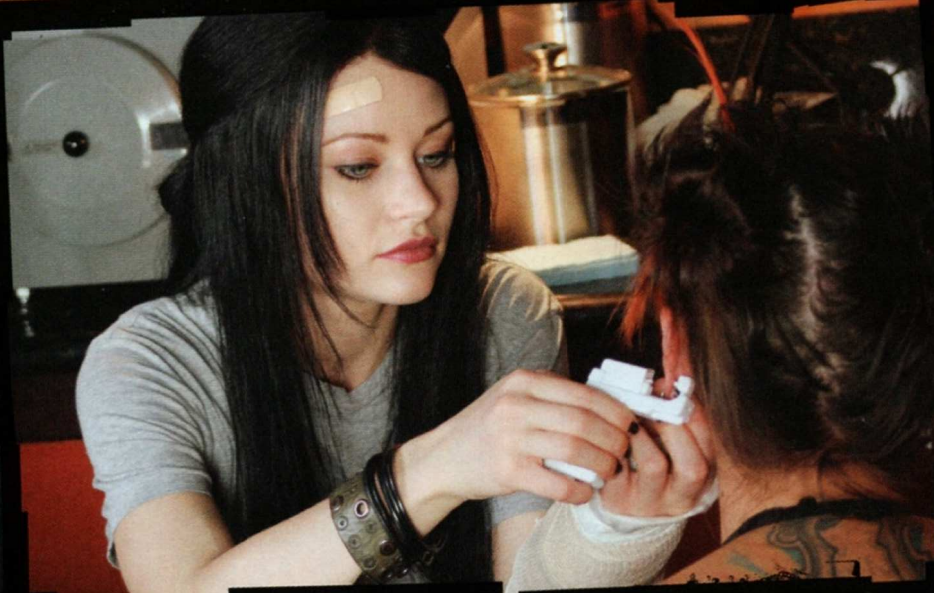
working. I live near the beach and there is a sense of 'being' here that is very relaxing. There is a lot to do and the weather is great – some of the best beaches in the world are here. Life is good at the moment [smiles]!

So in season four, what would you like to see Claire experience, Emilie?



"I WOULD LOVE TO SEE WHAT HAPPENS WITH AARON. THE BABY SEEMS TO BE COMPLETELY NORMAL, WHICH STILL SURPRISES ME. I WAS SURE THAT WHEN HE WAS BORN, SOMETHING STRANGE WOULD BE GOING ON WITH HIM. IT HAS BEEN INTERESTING THAT NOTHING LIKE THAT TRANSPIRED."

EDR: I would love to see what happens with Aaron. The baby seems to be completely normal which still surprises me. I was sure that when he was born, something strange would be going on with him. It has been interesting that nothing like that transpired. Also, the direction Claire is taking with the islanders – who is she is going to be working with? Maybe developing new relationships with those that she hasn't had too much interaction with previously. Hopefully I'll do some more active stuff too, even with the baby. We could use a little backpack. As for Charlie's death – who knows what that holds for Claire...🔥



MEMOIR

"Locke always felt guilty about Boone's death and they had sort of a father and son relationship. Also, if you remember in that episode's flashback, Locke had a bit of a father and son relationship with the Eddie, the guy that turned out to be the cop." – Eddy Kitsis



"I think for Locke, one of the things that was a very important moment – an emotional moment during his time on the island – was his relationship with Boone. So bringing Boone back into this moment because of Locke's complicity with his death, it really made this sequence resonate." – Adam Horowitz

LOST

ATTENTION

Last issue we introduced you to a vital group of Team *Lost* – the editing team. Now, in our regular Dark Territory zone that focuses on *Lost*'s weird and creepy side, we revisit Locke's vision. With commentary from Co-Executive Producers **ADAM HOROWITZ** and **EDDY KITSIS**, get ready to relive that trippy sequence from *Further Instructions*...

"Actually, that was Damon's idea to do the sweat lodge and the vision quest. It was a case of, 'How do you symbolically represent what Locke needed to do? For us it was really cool, having things like Desmond as a pilot, Ben on security...' – Eddy Kitsis



BY THE FIRE 



GUNMEN OF THE APOCALYPSE

Two of the unlikeliest *Lost* characters to become heroes had a chance to shine in the season three finale *Through the Looking Glass*. Gather around the fire for a chat with actors **SAM ANDERSON** and **DANIEL DAE KIM**, otherwise known as *Lost*'s mild-mannered Bernard and enigmatic Jin...

Words: Bryan Cairns & Abbie Bernstein

Daniel, you've always enjoyed doing press for *Lost* haven't you?

Daniel Dae Kim: Well, I'm lucky in that I like talking about the show, because I'm really proud of it. If I were on a show that I had to lie about, I'm sure it would be a much more difficult job [laughs]!

How have you dealt with the well-known 'sex symbol' tag you've received?

DDK: It is interesting to see girls shrieking when they see me, and that's something that I'll never get used to [laughs]! I guess that's a good sign! I do find it amusing, and I still find it very flattering.

Were you joking around when you thanked the producers during a Q&A session for letting Jin speak more English?

DDK: Yeah, I was being a little facetious about it, but at the same time, I think it will be good for Jin to start opening up and speaking more English, because it'll allow for different kinds of interactions with other characters on the show. That'll be good for his growth.

Sam – Bernard returned for the finale of season three and spent a lot of time with Jin. What were your reactions to that script?

SA: I was reading it on the plane on my way over and inadvertently made several loud noises that probably made my fellow passengers suspicious! I was just floored. The actual shooting of it was so amazing. I felt like we were doing a very big budget action film.

I was there for almost five weeks and it was just a crazy schedule. The days off were great but there was a lot of physical night stuff. That stuff is a ball, although when you are on the 25th take of sprinting in deep sand, you feel like you've just gotten off a horse after being on it for a month. I just keep saying to myself, "Pain is good, pain is good."

Bernard doesn't appear to be an aggressive or violent person. Why do you think he signed up for the gunman task?

SA: He is a hunter and he liked pheasant hunting. I always like everything that is a surprise because it is just one more thing

to play. What I find interesting and human about Bernard is, just because you are good with a gun, doesn't mean you've necessarily killed anyone or ever been in that kind of situation where it is 'kill or be killed.' That gives you a whole set of circumstances to deal with in a way that is not typical for someone in an action/adventure film or show.

Gun points aside, were you happy with the plotline relating to the ambiguity over the father of Jin's baby, Daniel?

DDK: I think it was an interesting storyline to pursue. That kind of ambiguity is just one of the other questions that are posed, and once we get the answer, it's satisfying. But if the baby is born and it's got blue eyes and blond hair, then we'll know something is up, and it'll be a catalyst for whatever Jin's story is next. I'm speaking tongue in cheek, of course, but that would be a sign.

When do you think Sun will have the baby?

DDK: That's a really good question. I don't know. Any time we get something interesting to play as actors, it's fun to do, and that storyline is a great one, and hopefully there will be other storylines interspersed within.

BY THE FIRE

Talking of families, Rose wasn't by Bernard's side for the action scenes was she?

SA: No, she wasn't. There is some separation that goes on out of necessity, and not because of any relationship thing. Maybe in the case of trying to take care of everyone, maybe there are things that go on that might definitely threaten where you are at the moment.

The big part is, "What do you do if you are in a life or death situation, not only for yourself, but for other people?" You have to make decisions that will have repercussions. From watching the show, it seems to me they've made a point of that, like watching Locke deal with his father and watching Sawyer deal with that situation.

"I WAS READING [THE FINALE] ON THE PLANE ON MY WAY OVER AND INADVERTENTLY MADE SEVERAL LOUD NOISES THAT PROBABLY MADE MY FELLOW PASSENGERS SUSPICIOUS. I WAS JUST FLOORED..."

I thought that was incredibly exciting. It had me on the edge of my seat.

In this time of crisis, you're interacting with the other characters too...

SA: Actually, last year I was there a lot, but I had never had a scene with Evangeline Lilly. That was tons of fun this time around. Obviously, I had not met Elizabeth Mitchell on the show. That was a happy experience because I am a big fan of hers.

What are your plans, Daniel, for the hiatus? Are there any summer projects you are thinking of getting involved with?

DDK: I've been offered a number of different projects. The question is finding the appropriate one to follow up on. I've been a little spoiled by the quality of the writing on this show and the things that I'm able to do as an actor, so I want to make sure that

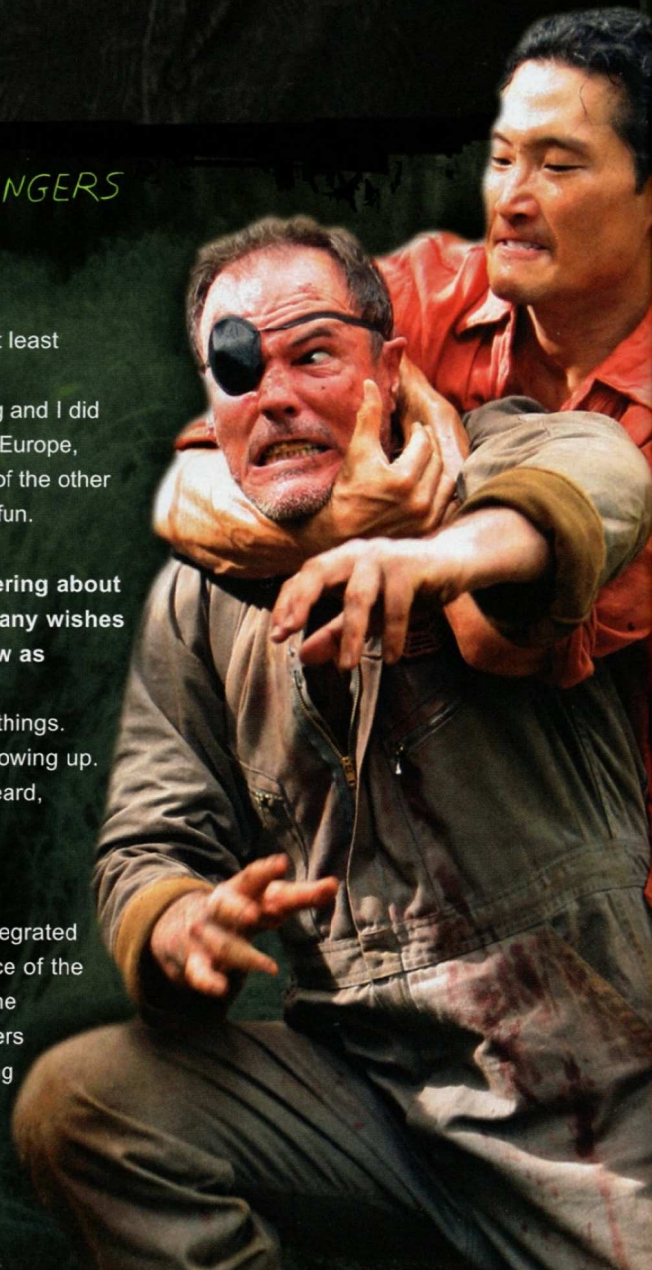
whatever I do as a follow-up is at least equally as satisfying.

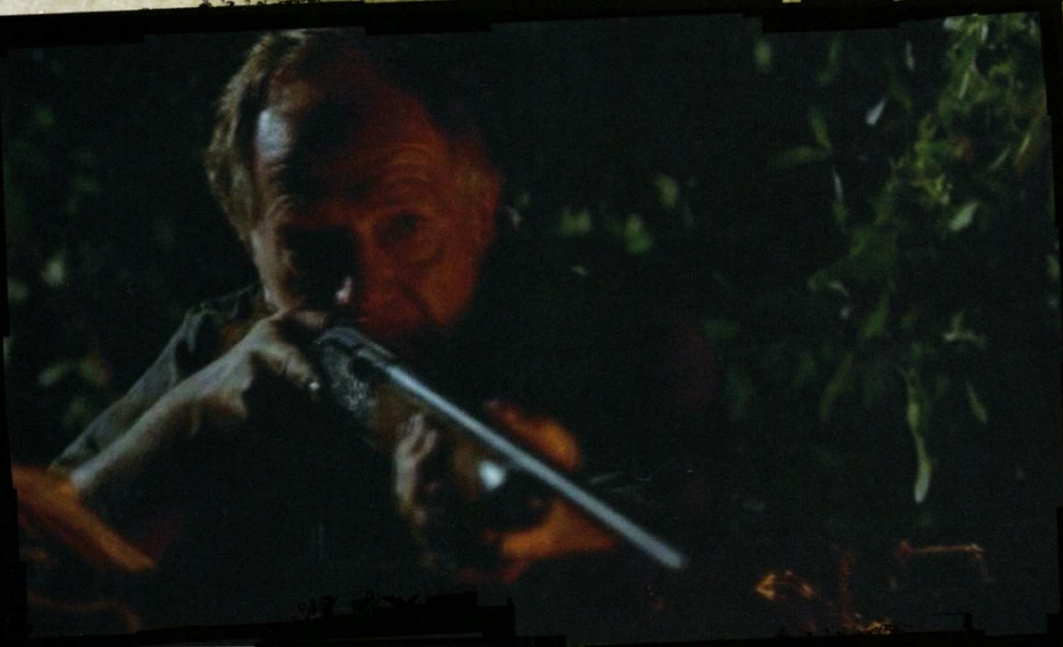
Last year I did a lot of traveling and I did a lot of promotion for the show in Europe, with Jorge [Garcia] and a couple of the other cast members which was a lot of fun.

What questions are you wondering about for season four? Do you have any wishes for your characters or the show as a whole?

SA: Yeah, there are a couple of things. I am wondering if someone is showing up. From what little rumors I have heard, it is something that is going to be surprising.

DDK: I don't know. I would like something where all of us are integrated and moving forward, in the service of the story. Whether that's us joining the Others or whether that's the Others joining us. It doesn't matter as long as there's a great story to tell.





"WELL, I WOULD LIKE TO FIND OUT HOW JIN AND SUN ARE TIED INTO THE CENTRAL MYTHOLOGY OF THE SHOW... I'M SURE THE PRODUCERS HAVE A WAY OF INTEGRATING ALL OF US INTO THE BIG PICTURE, AND I'M CURIOUS TO SEE WHAT THAT IS."

I would like to find out how Jin and Sun are tied into the central mythology of the show, because often, their stories exist as kind of romantic subplots to a larger story that's going on with the island. And I'm sure the producers have a way of integrating all of us into the big picture, and I'm curious to see what that is.

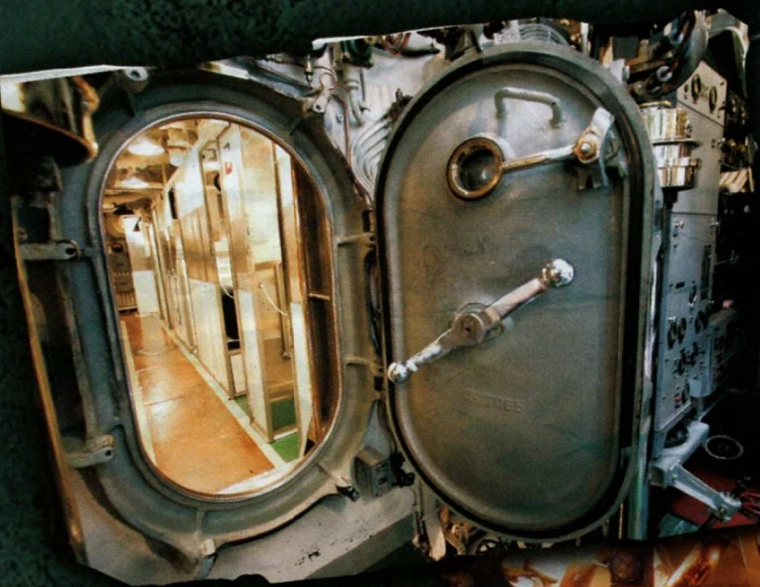
And finally, Daniel, as you've been on the show since the beginning, what are you most proud of at this point?

DDK: Honestly, I would have to say, I'm proudest about the fact that we took so many risks regarding casting. We have one of the most multi-cultural casts on TV. We represent Asian-Americans in a way that maybe has never been done before and I'm glad that the risks that the producers took are being rewarded.

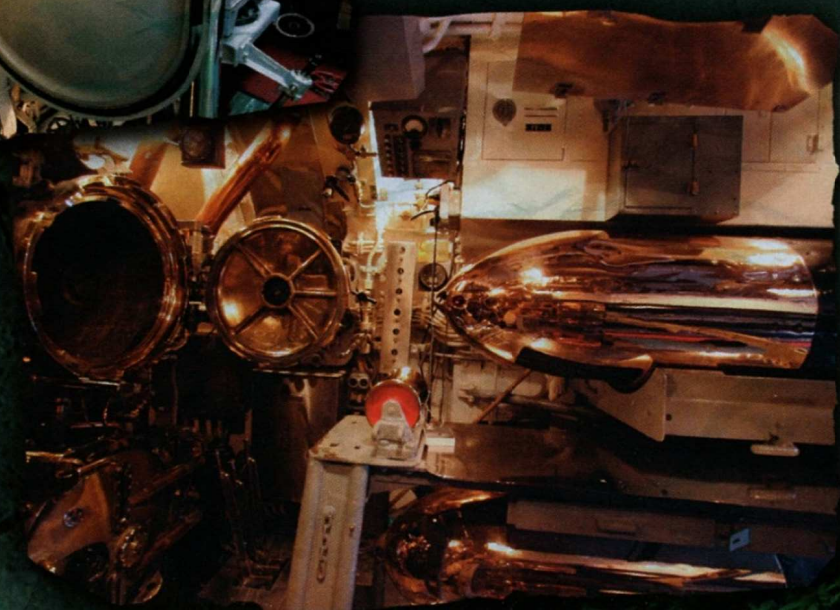


SECRETS OF THE SUBMARINER

In last issue's (#11) Pearl's of Wisdom, Damon Lindelof answered a fan question about how they achieved the submarine interiors, and now, we can bring you the visual evidence. Thanks to *Lost* On-Set Photographer **MARIO PEREZ** we can take you inside the submarine, with commentary by John Locke himself, actor **TERRY O'QUINN**...



ABOVE & RIGHT: The incredible interior views of Pearl Harbor's vessel that became the location for the Others' sub...



U.S.S. BO

PEA

LOST

“We used an old sub in Pearl Harbor for some of the interiors, but... I’m not convinced Locke destroyed the submarine. I was standing under the hose getting soaked and kind of going, ‘Why exactly am I doing this now?’ So we’ll see if it’s been destroyed or not, because it said specifically in the script ‘Locke walks up the dock and he’s soaking wet and we don’t know why.’ I don’t think he was on it going down, so I don’t know what happened. Maybe we’ll find out...”
– Terry O’Quinn

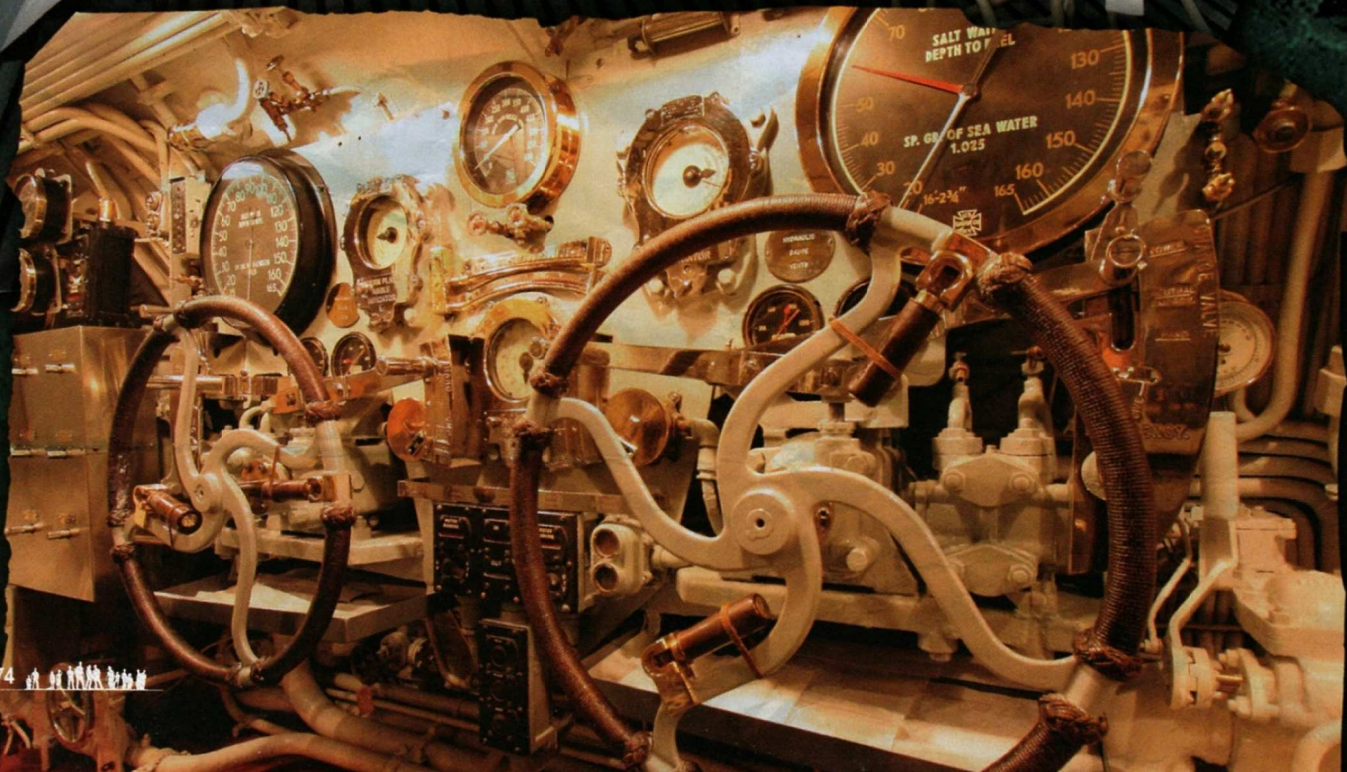
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BEYOND THE HATCH

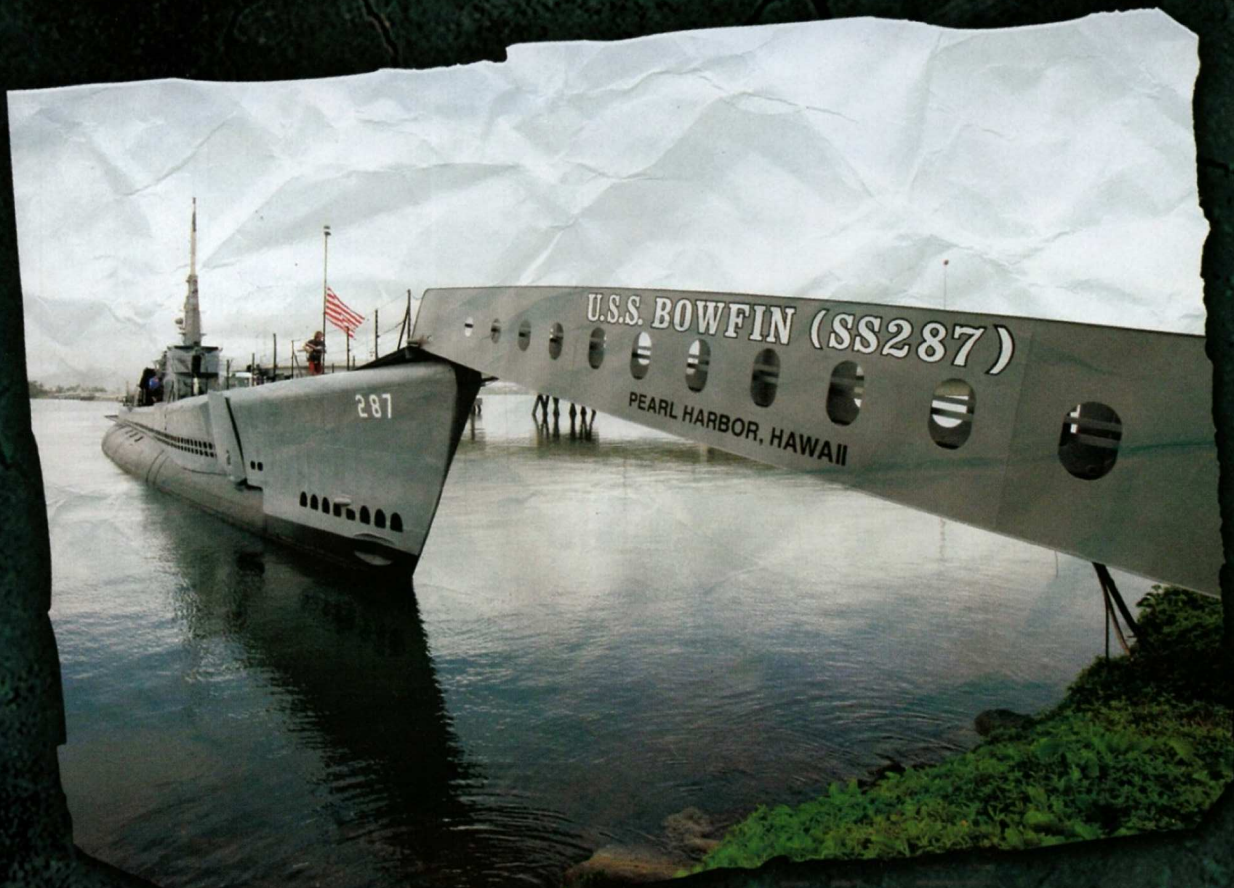


ABOVE: *Lost Executive*
Producer/Director Jack Bender
enjoying the spectacular view...





ABOVE & RIGHT: More amazing views from inside the submarine...



LEFT: A parting shot as Team Lost prepare to wrap up filming in the harbor

FRIENDLY NO MORE

From abducting Walt in the season one finale, to terrorizing the castaways in the jungle, and more recently, showing a more sympathetic side, Mr. Friendly, aka the Others' Tom, has certainly given veteran actor **M.C. GAINEY** a lot to work with...

Words: Tara DiLullo Bennett

In the last year, has being on *Lost* changed how often people recognize you on the street?

Everywhere I go there are a lot of *Lost* fans out there! I've never seen anything like this for a TV show. I realize that the fans of *Lost* watch very closely. A lot of times people will come up and ask, "Aren't you so-and-so?" but the *Lost* fans come up and go, "You are!" They don't ask – they make a statement! They know me as Mr. Friendly, because that's what he's called in the scripts. Damon [Lindelof] and Carlton [Cuse] refer to the character as that in the scripts, but there are worse things to call me, especially when you've been killing people in television and movies as long as I have [laughs]!

What were the biggest surprises for you in this season?

I thought it was a great moment when we see Jack running... and then a football

drifts over into shot. Once again it was down to Damon and Carlton's misdirection, which they do better than anybody else on television. They get you looking one way and then it's... whoa! In that catch scene, Damon and Carlton said on the clip show they could tell by the way I threw the ball that "Tom must have played defense [laughs]!" My friends asked me why I threw it that way and I was like, "He was the big guy [at college] that didn't play football – he was on the debate team and the thespian society!" I also liked the dynamic between Jack and Kate, with her coming back to rescue him.

So much of working on this show is about keeping secrets. Once I knew there was a sub, I knew I had a secret that if I got on to a chat site and planted that bomb, the fans would go crazy. But you want them to be surprised. The submarine was a huge surprise – it was a mind-blower for me. Then when I realized that Locke wanted to blow it up and did not want off the island – wow!

When you get the scripts it's like being a kid watching the movie serials – you have to wait all week to find out what comes next.

When did they tell you Tom wasn't going to make it?

I got a call from Carlton [Cuse] saying, "Sorry, we've got to do it to you. Of course, it doesn't mean we definitely won't see you again..." I said, "Whether you see me again or not, it's been a wonderful



adventure." I still have this slip of paper where I wrote down the part when I first heard about *Lost*. It says: "Bearded man – weathered and intense." It's all I had when I went out there. But I'm a journeyman actor: I go in, do jobs and they end. This one has ended and it ended in a way that I wholeheartedly approve of. I loved

WILD SECRETS

M.C. GAINEY reveals one of *Lost*'s biggest fans is actor TIM ALLEN...

"I did a movie last summer, *Wild Hogs*, with Tim Allen. He's one of the biggest *Lost* fans I've ever met. He was breathing down my neck from the moment I got on set. I got there two days after we wrapped season two and he was like, 'Tell me, tell me, tell me!' Fortunately, I didn't know anything! My standard answer was, 'In the first episode, Tom wakes up at the bar and it was all a dream.' My friends would shake their heads and say, 'No, that's not it!'"



that he was killed by Sawyer. For him to say, "That's for taking the boy," was just great. I got a bit of payback from Sawyer for a reason.

It speaks to how much you really put into Tom that it was a sad moment when he died.

I spent two and half years trying to make him a friendly guy. He never did too much to anybody – I never really beat up or shot anybody. But come the end, I'm beating them and kicking them with a gun in my hand. They roughed up Mr. Friendly, and took a little of the friendly off him in the end!

And there were things I didn't understand, like why are we back in the rags again when we sneak in? It was a question none of us could answer. You've seen us in our clothes all year long, and now that we are attacking we are putting on the rags again. It's really strange. I'm sure there's a reason. I don't know what it is yet, but I can guarantee you Damon and Carlton know.

Did you know about the rattlesnake before you watched the finale?

I refused to find out about the rattlesnake. As a viewer, and I'm a huge fan of the show, I wanted to have the cliffhanger. It blew my mind! I didn't try to find out everything because I wanted to enjoy the events as I was doing it. But I thought it was a flashback the whole episode! When I realized that it's in the future I was like, "Who's in the casket? How did they wind up getting where they are?" I think they just added a new dimension. The title of that episode is *Through the Looking Glass* and that's exactly what they did. It answers a lot of questions.

What's next for you?

I just finished a film called *The Pardon*. It's a heartbreaking story about the first woman executed in Louisiana. I'm actually going to do several films in the next few months, but no more TV. I spent years getting out of television only to be seduced back into it. *Lost* set a high standard. The next TV project is going to have to be really good to get me back, because when you've been on the island... [smiles] 🔥

"THE SUBMARINE WAS A HUGE SURPRISE – IT WAS A MIND-BLOWER FOR ME. THEN WHEN I REALIZED THAT LOCKE WANTED TO BLOW IT UP AND DID NOT WANT OFF THE ISLAND – WOW!"

USING OUR INITIATIVE

As well as the official ABC *Lost* podcast, across the ocean in the UK another official downloadable *Lost* show has been garnering fans of the island since season two. *The Lost Initiative* is the official download show for UK followers of the island, and exclusively for this Yearbook, its host, TV and radio presenter **IAIN LEE**, recounts his trip to LA where he met the cast earlier this year...

"ONE WORD OF ADVICE THOUGH,
IF YOU'RE EVER GOING TO MEET
YOUR HEROES [OR PROPOSE TO
THEM], DO NOT STUFF YOUR FACE
WITH THE FREE MEXICAN FOOD.."



L to R: The official
Lost Initiative UK
podcast team –
Geeky Tom, Iain Lee
and *Lost Magazine*
Editor Paul Terry..

Life was ticking on nicely for me. I was pretty busy doing a daily radio show in London and filming small bits and pieces for TV. Suddenly, I get a call from Sky asking if I fancied popping over to LA to interview the cast of *Lost*. Now come on, that has got to be the coolest gig ever! I am genuinely a massive fan of what I believe is the greatest television show ever made. I already had a pretty cushy job getting paid to watch *Lost* and talk about it for an hour for *The Lost Initiative* shows. One of the regular freaks I hang out with during those sessions is a man known simply as Geeky Tom, but that was a small price to pay for seeing episodes before anyone else in the UK. It was being the host of those shows that inspired Sky to ask me about popping over to LA. However, there were a couple of drawbacks: 1) I had to leave the very next day, and 2) I was only going to be in LA for 23

hours. My response? "Bring it on Mr. Sky Executive Sir!"

This all happened just after Sky won *Lost* from that other channel, so it was pre-season three and no episodes had been screened here in the UK yet. The Sky channel very kindly got me all the shows that had been seen in the states so far – the first six episodes. I arrived in LA late Friday night, met up with a friend who was out there filming, had a quick drink, then I said, "Good night!" and went off to bed.

Saturday morning, I woke up at about 5am. I couldn't get back to sleep so I spent the next couple of hours worrying about what to wear (oh come on, give me a break – the stunning Yunjin Kim was going to be one of the interviewees so I had to get the right look!). Despite the heat, I decided on the following: jeans, shirt and jacket. A bit

lazy I know, but pretty safe. I then wolfed down some breakfast by the pool, and headed to ABC Studios where the *Lost* action was taking place...

The way these junkets work is you arrive with a load of other people from around the world, and you're given a list of who you're interviewing, and when. I was a little disappointed – but not surprised – to see that I only had six minutes with each actor. I was bit more upset later on in the day – just because I'm such a huge fan of the show – when this time dropped to three minutes because they were running late. But hey, that's the way junkets can go sometimes. Anyways, who was I meeting? Some cast members I was very, very excited about - there was Jack, Claire, Eko, Juliet, Ben and the delightful angel that is Sun...



a full two minutes longer than it should have done – to make up for 'the Adewale incident' – by asking a question that I knew he would give a really long answer to, just as stopwatch lady was waving her hands to say "time's up." Heh-heh.

The cast seemed to enjoy me asking some slightly less obvious questions than perhaps other reporters were asking. Emilie de Ravin laughed and squirmed when I naughtily asked her who she'd like to see die next. "I can't answer that!" was her response as she giggled.

Elizabeth Mitchell was charming, really sweet and so excited to be involved with *Lost*. She wouldn't tell me much about Juliet, but she just kept grinning every time I probed her about what might be happening.

Kiele Sanchez (Nikki) has incredible teeth and pronounces the word "sex" like no woman I have ever heard before, and Rodrigo Santoro (Paulo) had a good beard.

The highlight of the whole day was definitely meeting Yunjin Kim. I absolutely love that woman, and am a fan of her Korean movies too. She is stunning. There was a tiny part of me that thought, "Maybe, just maybe, she might be ready to fall in love with a TV and radio presenter from England that's she never heard of," so I decided to chance it. Risking her the wrath of the mighty Sky for totally wasting precious interview time, I took the plunge and ditched the *Lost* questions after about 30 seconds. This was my one chance, and I had to take it. What did I do? I did what

anyone would do in that rare situation: I sang a version of 'You Are So Beautiful' and asked her to marry me. How did she respond? She laughed... which is better than being told to leave, and she actually asked if I was single. "I can be..." I replied. She laughed again, but *Lost* fans – she never actually said, "No." Now, where I come from, that's a pretty good result. One word of advice though, if you're ever going to meet your heroes (or propose to them), do NOT stuff your face with the free Mexican food that is on offer at lunch time.

The person I was most nervous about meeting was Michael Emerson, and he was the last interview of the day. As soon as I sat down opposite him he gave me that terrifying Ben stare and suddenly my stomach started kicking off. I had the worst indigestion ever. So he's staring me out and speaking really slowly, I'm trying not to burp in his face, and attempting to hide the fact I'm in agony. He was the sweetest guy I've ever interviewed and really friendly, but I'm sad to say I walked out of the room feeling like I'd totally blown it and had wasted the opportunity of speaking to one of the scariest men ever to have been on a TV show.

And that was it. The day had been a total blur, over much sooner than I had hoped. After 23 hours on American soil, I was exhausted and slept for most of the flight, but my entire sleep was filled with happy memories of meeting Yunjin. It's odd she still hasn't called... 🔥

Once you get in the room to do the interview, you sit down, say a little, "Hello" to the person you're talking to, make some pleasantries, then a timer woman clicks her stopwatch... and away you go! I was really annoyed because the Adewale Akinnouye-Agbaje (Mr. Eko) interview seemed to end quite quickly... but it turned out the woman who was timing it had clicked her stopwatch the second I entered the room! So sadly, I only got a couple of minutes actual chat with my fellow Londoner.

All of the cast were really friendly and happy to talk. Matthew Fox didn't stray too much off topic about *Lost*, but I did mention that my sister had been a big fan of his since his *Party of Five* days, and that she really fancied him. I am proud to say I managed to make the interview last



BY THE FIRE

What would you consider your career highlights before you joined *Lost*? Was the popular British drama *Playing the Field* a favorite gig so far?

Playing the Field was a big highlight for me – I can't believe it's been ten years! It's just been released on DVD and I watched the episodes and I was like,

"Oh my, I was so chubby [laughs!]" That was

a great moment for me, it was very

exciting to be working with Lesley Sharp,

"I THINK I MIGHT'VE INVITED TROUBLE..."

Is it a bird? Is it plane? Is it Penny? No, it turned out to be a parachutist called Naomi. British actress **MARSHA THOMASON** talks exclusively about joining the cast for the tail-end of season three, her earlier *Lost* auditioning experiences, and those multiple language challenges...

Words: Paul Terry

Lorraine Ashbourne, Ricky Tomlinson and actors of that caliber. The scripts were so wonderful, the public loved it, and it was a real pinnacle for me at that time.

Then I did a play, my first professional play at London's Royal Court Theater, called *Breath, Boom* shortly after that. That was a big deal. The Royal Court Theater had been closed for years. They re-opened it and that was the first play to be booked.

My roles in *Haunted Mansion* and *Black Knight* kind of go together, because they were two big Hollywood movies that I did. They really established me in America which was unexpected and delightful.

Then [TV show] *Las Vegas* was a big highlight, working with James Caan. There were so many different guests on that show, I got to work with Alec Baldwin, I met Snoop Dogg, Dennis Hopper, Sylvester Stallone, The Black Eyed Peas were on – everybody was on that show! That was the thing that really cemented me in America I think.

How far into the season three did you get the call about the Naomi character?

I think about two months before I worked there, so about four months ago.

Everyone knows *Lost* has a huge cast and crew, so how was your first day?

What was the first shot you set up for?

I was laying on the ground in a flying suit with a helmet on with a mask, in 90 degree

heat! I couldn't breathe, but I was trying to make a good impression, going, "I'm fine, I'm fine! I feel dead, but I'm fine [laughs]!" It was really difficult. What was great about it was working with Dominic [Monaghan], Daniel [Dae Kim], [Henry] Ian [Cusick], and Jorge [Garcia]. They were so welcoming and it was great that my first scene was with Dom – because I knew him already, so it felt very comfortable.

Having Dominic there, but also Ian and Naveen, it must have been like having a Brit family around you!

Yeah! They have a shorthand because they've worked together a long time, but it's just fun and silliness. We played games of Scrabble on the phone. Ian and I were a team, but he got upset with me because I played our final word and he didn't like it! We disbanded [laughs]! It was a lot of fun. Jorge wins everything.

So, that whole table tennis thing – is that actually true?

Jorge can play everything – he's good at most games, yeah!

***Lost* is such a hugely complex, mythological show, were you following it before you were cast?**

Yes and I'm glad, as it would be very confusing coming into that show knowing nothing about it. I was a fan, so when I first got to the island – actually my first major scene was a big scene with Sayid in the tent. I'd been there a week already, but had been speaking in Chinese, Spanish and Portuguese...

How did you learn that?

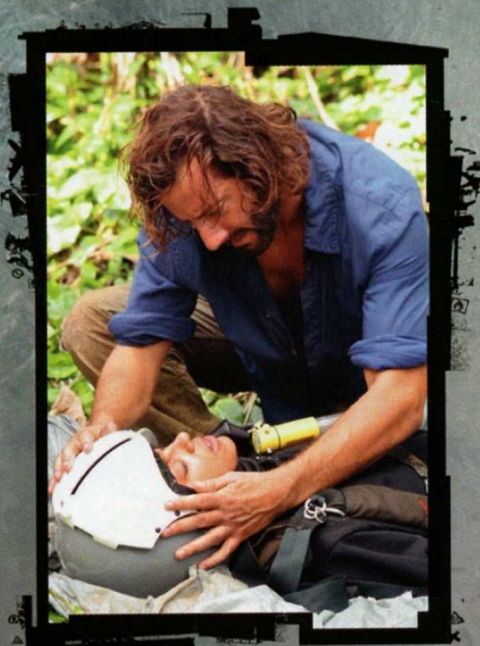
I learnt it phonetically. They were really good about it actually, they gave me the CDs and the phonetics and so I was really able to nail it. That was OK, but then my first big dialogue was with Naveen, who is an actor that I've loved since he was in *The Buddha of Suburbia*, years ago, so I was very excited to work with him.

Did you get to see any of the major action scenes at the beach in the finale?

Well actually I didn't see any of that happening because we were all off on our hike. But that's what so great – you read the script, everyone goes off and does their bit, and then you watch it when it airs!

So... there's a rather large hunting knife in Naomi's back – will you be returning for season four?

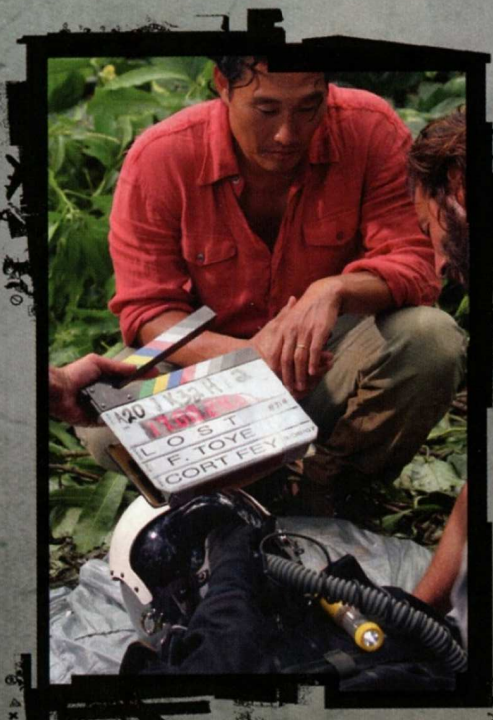
I do hope to return, but I couldn't say whether I am for definite because as you know it's on a script-to-script basis. But I'd love to be a part of *Lost* for as long as possible, it's such great show. As for what's to come, story-wise in season four, I've no idea, but it looks like I might've invited trouble... 🔥

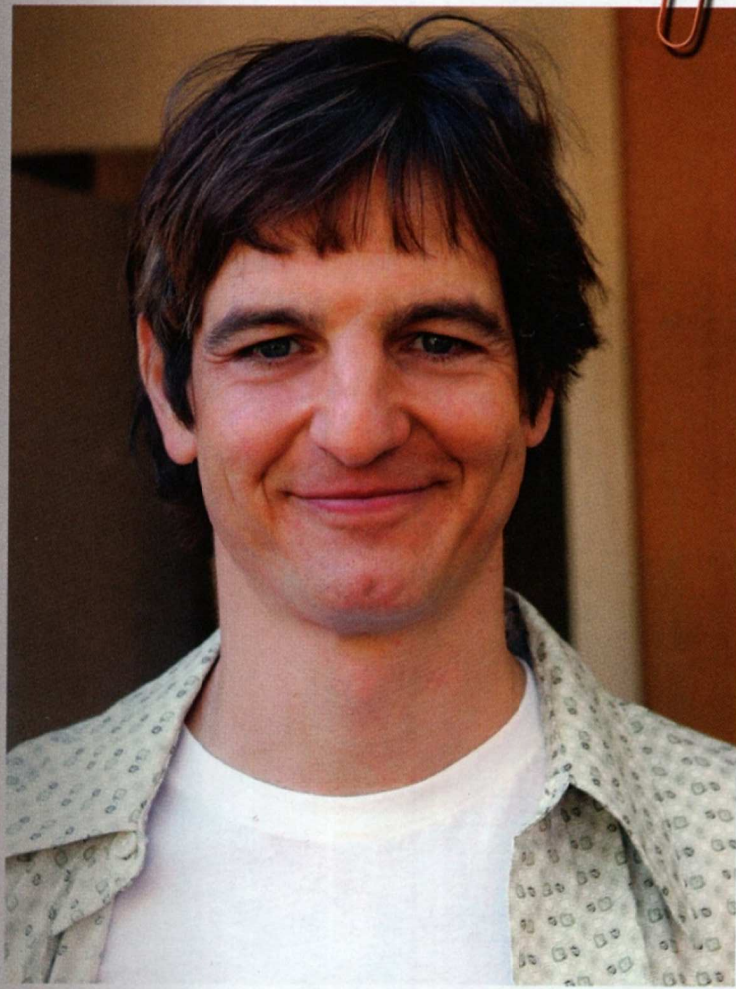


FROM JULIET TO NAOMI

MARSHA THOMASON explains how her auditioning process for *Lost* was very interesting, and actually involved some other season three roles to begin with...

"Yes, I auditioned for three different characters. I auditioned for Juliet, for Nikki and then I auditioned for Naomi. But just to say, honestly, Elizabeth [Mitchell] is so brilliant as Juliet. Whenever you've auditioned for something and you don't get it, if you care enough, you check who they gave it to. That role was one of those where I said, 'Fair enough!' because Elizabeth is amazing! She isn't anything like Juliet, and that's what's so great about it. Having her play Juliet makes absolute sense. The same with Nikki too, so I was just thrilled that finally they found something for me that worked out."





DEAR DIARY

"They bought the shoes off my feet for Ethan to wear..."

"In 2002, I went to Notre Dame, there was a bunch of guys I graduated with, and we are still good friends.

I organized a reunion for all of us to go back for a football game and rent a house.

The week before we were going back,

I got a job and I had to cancel going on the trip and they were all very annoyed.

"In 2004, I planned another one, and the day before I am about to head there, my agent calls me and says, 'William, I got you two episodes on this show *Lost*.' I said, 'I've never heard of it.' She said, 'It debuts tonight.' I had to take the job without knowing anything about the show, but it was two episodes, she said she'd heard it was good, and I am an actor - I have to work when I can so I said, 'Yes.' The next morning, instead of flying east to Chicago, I flew west to Honolulu. Of course, the morning trades are all about how this show blew out of the gates and is already a huge hit. By the time I landed everybody knew they were on a hit show. I went straight from the airport to the set and we didn't even have time to buy me any shoes. They bought the shoes off my feet for Ethan to wear.

In 24 hours, I went from never knowing about *Lost* to literally shooting! It was very fun."

(Special thanks to William Mapother who was speaking with Bryan Cairns)

BEYOND THE HATCH



FOUND:
2007 PHOTO
ALBUM

In classic Yearbook style, we take you beyond: the hatch, the cameras, the surf and the scrubland to a place much more secretive... **BEHIND THE SCENES OF SEASON THREE.** This Photo Album is crammed with never-before-seen exclusive pictures of Team *Lost* doing what they do when the cameras aren't rolling: relaxing, preparing for their scenes, and in some cases, goofing around...

Compiled by Paul Terry

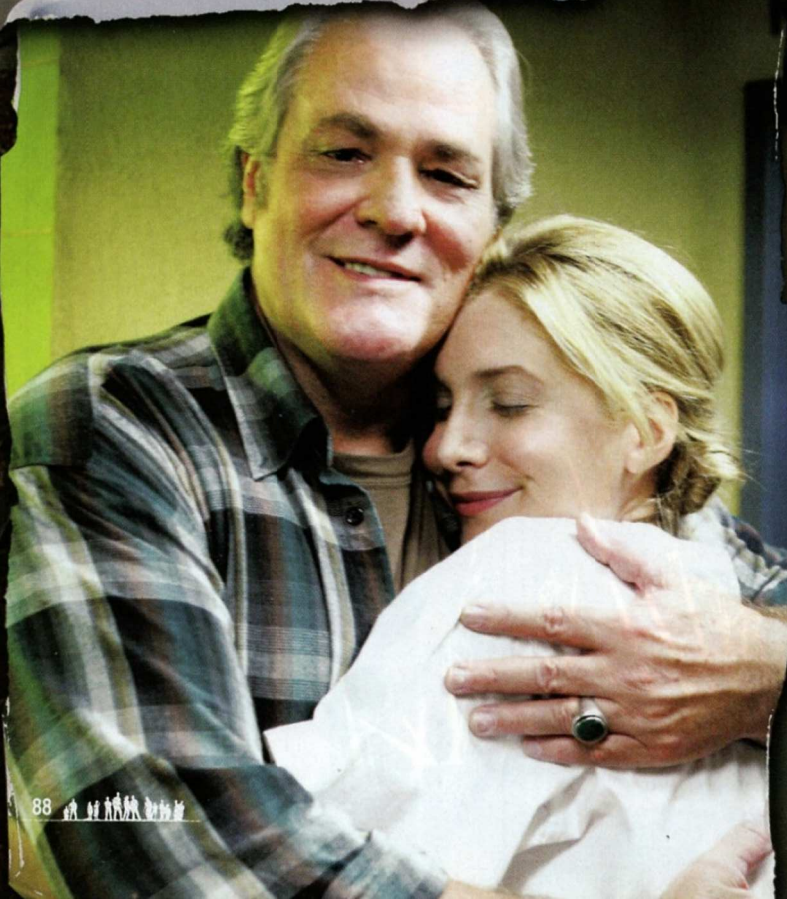
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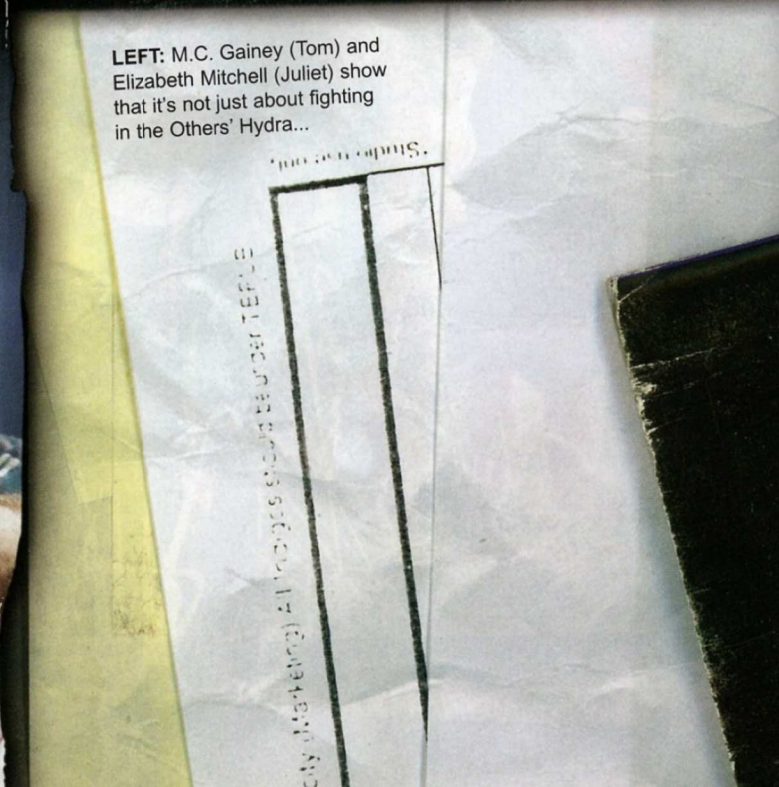
Michael Emerson (Ben) takes five from filming *Further Instructions* trippy visionquest scene...

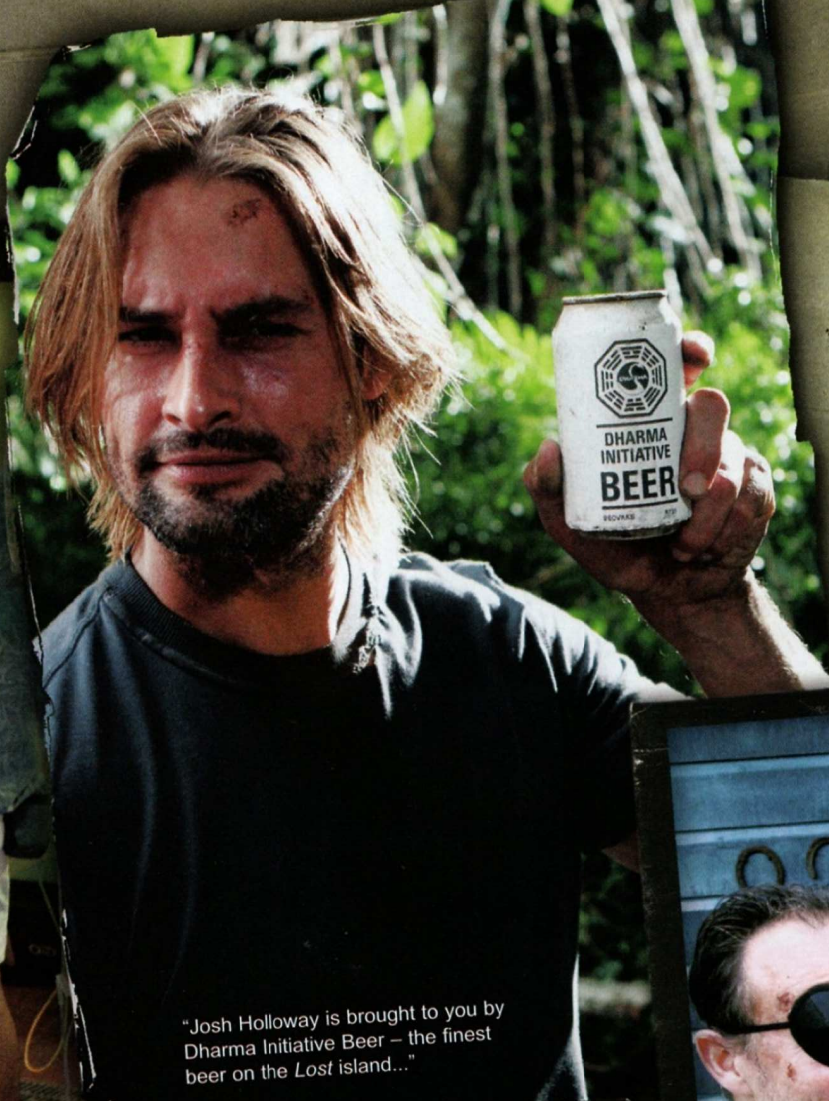


Team *Lost* move in for an extreme close-up of Ben's facial reactions to his spinal surgery...



LEFT: M.C. Gainey (Tom) and Elizabeth Mitchell (Juliet) show that it's not just about fighting in the Others' Hydra...

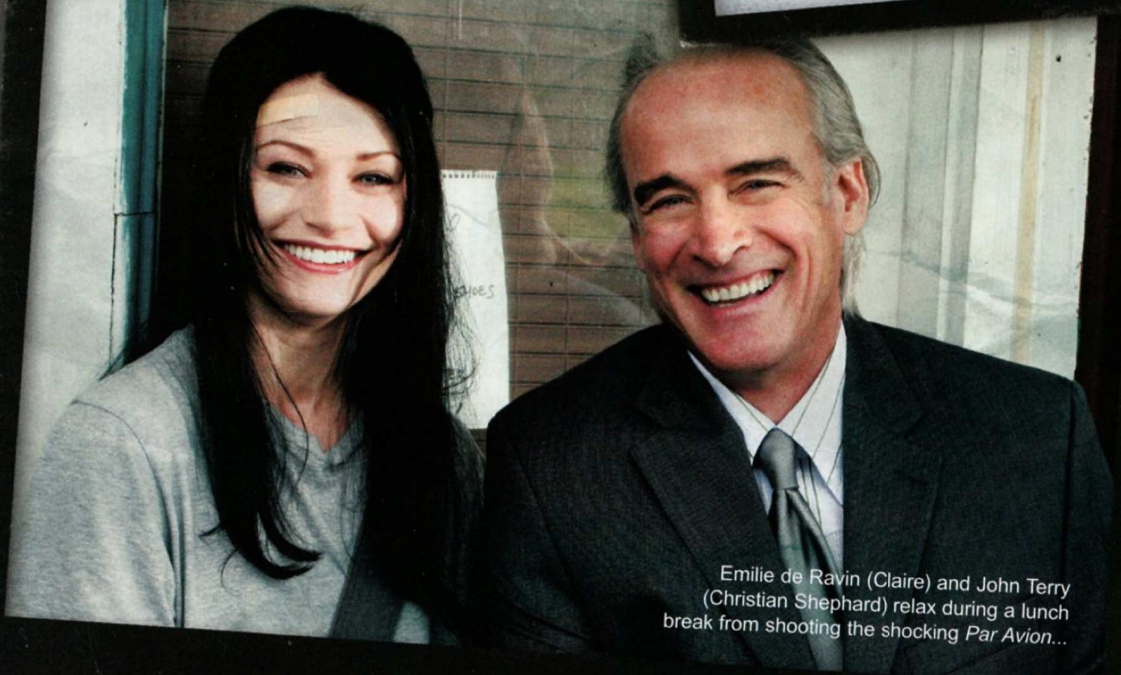




"Josh Holloway is brought to you by Dharma Initiative Beer – the finest beer on the *Lost* island..."



Andrew Divoff has Mikhail's injuries accurately recreated by Chantal Boom'La...



Emilie de Ravin (Claire) and John Terry (Christian Shephard) relax during a lunch break from shooting the shocking *Par Avion*...

BEYOND THE HATCH

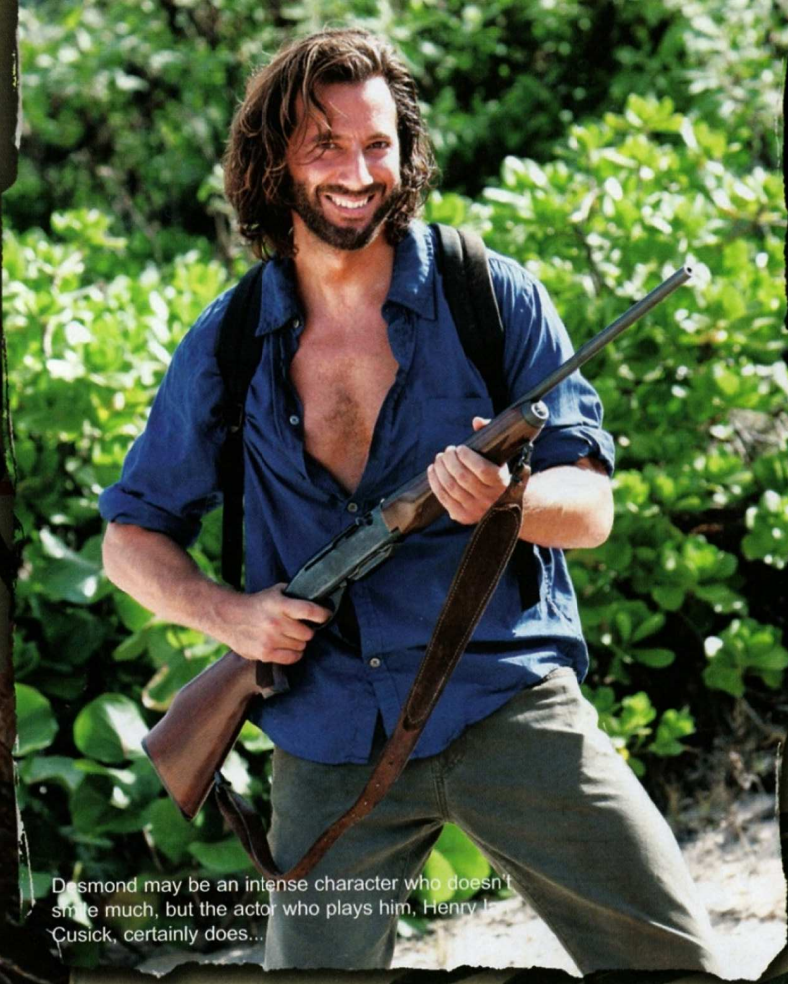


ABOVE: Evangeline Lilly (Kate) loves hanging around in the trees, with or without a book – maybe she's reading *Bad Twin*...

BELOW: Naveen Andrews (Sayid) and Terry O'Quinn (Locke) team up so they can be on the lookout for the catering van.



Blake Bashoff (Karl) and Tania Raymonde (Alex) on a well-deserved break from filming some difficult exterior scenes...



Desmond may be an intense character who doesn't smile much, but the actor who plays him, Henry Cavill, certainly does...



Matthew Fox (Jack) and Evangeline Lilly (Kate) share a joke before beginning their scene's intense moment...



ABOVE: Jorge Garcia (Hurley) and Daniel Roebuck (Arzt) pose inside an engine from the *Exposé* shoot...

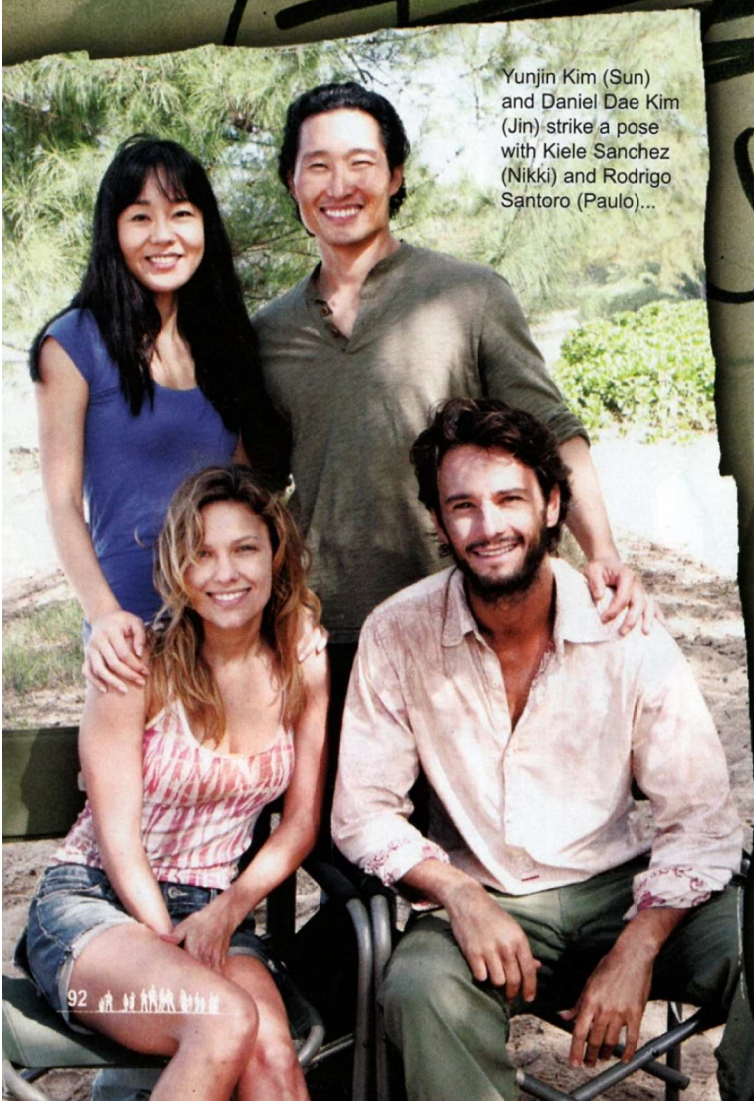


It's not Vincent, but Elizabeth Mitchell (Juliet) finds an other dog to pet...

BEYOND THE HATCH



Ian Somerhalder (Boone) and director Stephen Williams reunite for *Exposé*...



Yunjin Kim (Sun) and Daniel Dae Kim (Jin) strike a pose with Kiele Sanchez (Nikki) and Rodrigo Santoro (Paulo)...

Dominic Monaghan (Charlie) tries on his friend, Marsha Thomason's (Naomi) helmet - it suits you, Dom!





Lost's lovable couple, Bernard and Rose, played by Sam Anderson and L. Scott Caldwell...



It's the man behind the magic of Lost's on-set photography, Mario Perez! Thanks, as always, for your ongoing stellar work, Mario...



Evangeline Lilly (Kate) and Elizabeth Mitchell (Juliet) find it hard to keep a straight face during *Left Behind's* fall into the mud...



Black Box

Oceanic 815 Flight Recorder

“WE HAVE TO GO BACK!”

*Lost Magazine's Black Box Recorder contains exclusive Lost script extracts revealing how the episodes were written prior to shooting. For this 2007 Yearbook, how could we close proceedings in any other way other than this: get ready to re-live that edge-of-your-seat rattlesnake surprise as we go all 'DVD script-to-screen analysis' and go back to the closing moments of *Through the Looking Glass*, written by Damon Lindelof and Carlton Cuse, and directed by Jack Bender...*

And now we REVEAL who he's been calling this whole time. WHO he so desperately needed to talk to right before he decided to jump off a bridge. And it hits us like a BRICK IN THE FACE

KATE

Hey.

Yes. KATE. OUR Kate. AUSTEN. Wait. Hold on. WHAT?!?



KATE (CONT'D)
I saw you on the news.
(then)
Still pulling people out of burning wreckage, huh?

JACK

Old habits.

And in that precise moment. That pregnant pause. It finally HITS US.

We haven't been watching what has HAPPENED in Jack's life...

We've been watching what hasn't happened YET.

These aren't flashbacks. They're FLASH FORWARDS.
And as our minds race to keep up, Kate gives Jack the once over. Frowns --

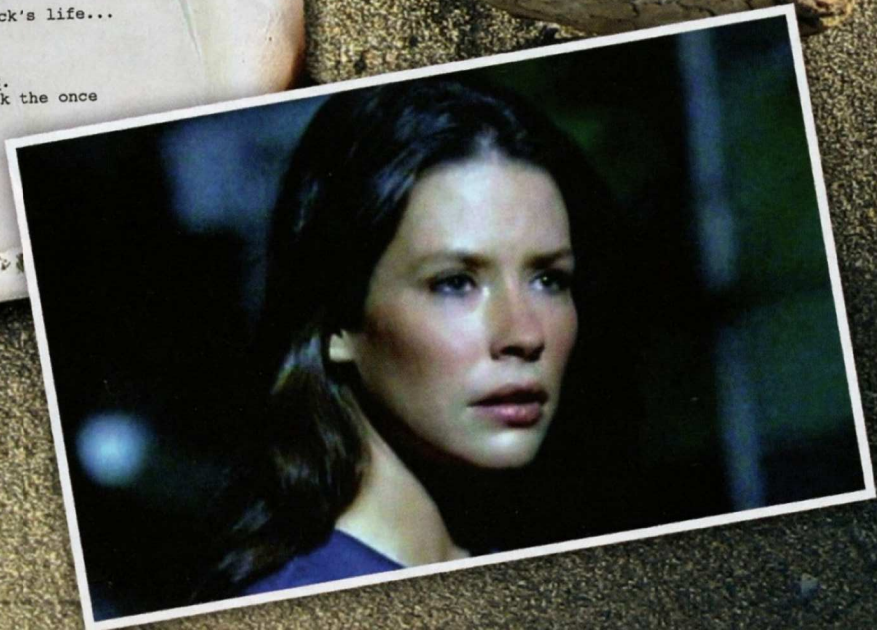
KATE

You look terrible.

JACK

Thanks.

And he tries a SMILE. She doesn't return it.



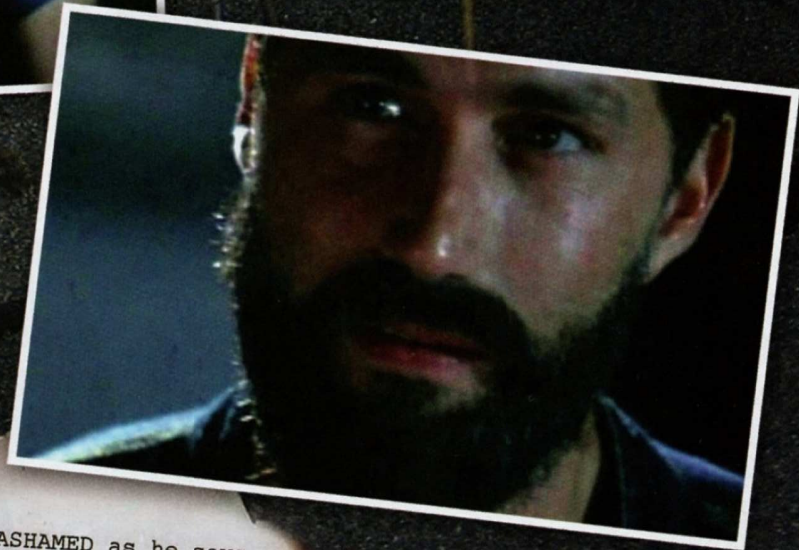
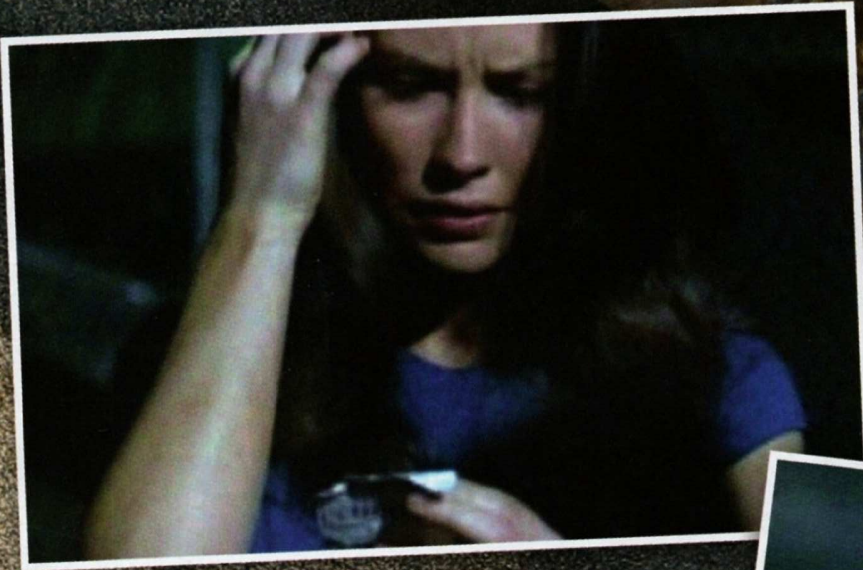
KATE
Why did you call me, Jack?

A beat. Then Jack reaches into his jacket pocket. Pulls out the NEWSPAPER CLIPPING. Unfolds it for her, hands it over. And as Kate READS it to herself --

JACK
I was hoping you heard. That maybe you'd go to the funeral.

And Kate's entire demeanor changes. ANGER in her eyes --

KATE
Why would I go to the funeral?



And now Jack looks up at her, clearly ASHAMED as he says --

JACK
I've been flying a lot.

KATE
(confused)
...What?

JACK
The gold ticket they gave us. I use it. Every Friday night. I fly from L.A. To Tokyo. Or Singapore. (beat) Or Sydney... (another beat) And then I get off. Have a drink at the airport. Then I fly back.



Black Box

Oceanic 815 Flight Recorder

Kate looks at him. PUZZLED. And asks the obvious --

KATE
...Why?

Beat.

JACK
Because I want to crash, Kate.

CLOSE ON JACK as he continues, too late to turn back from his CONFESSION NOW --

JACK (CONT'D)
And I don't care about the other people on board. Every time I feel a bump. Some turbulence. I just close my eyes and I pray...
(beat; emotional)
I pray that I can go back.

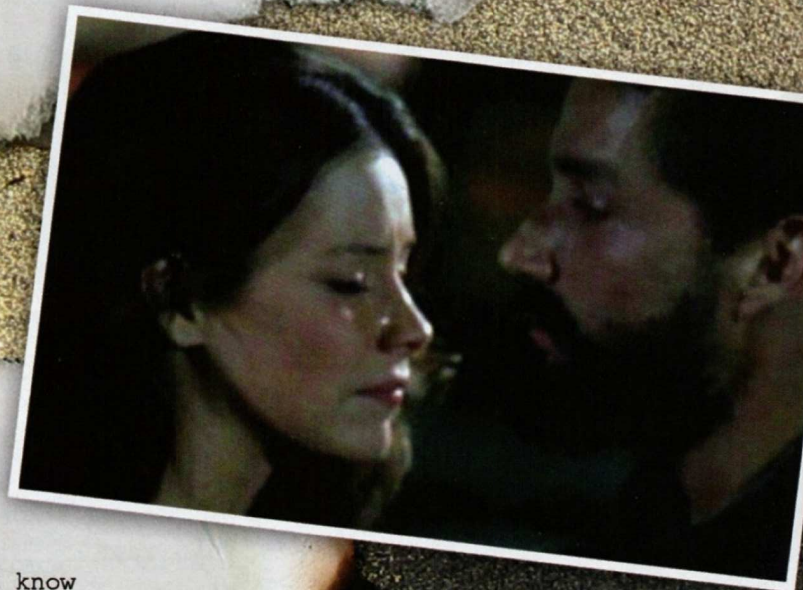
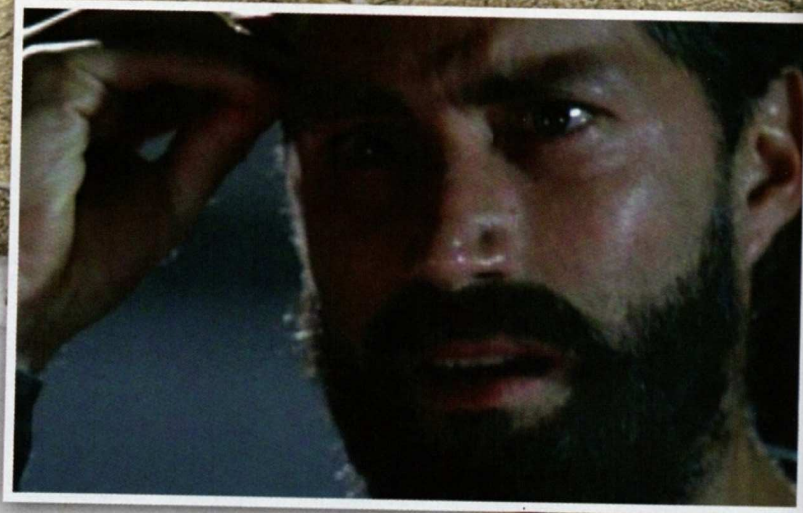
Kate just looks at him. The MESS that he's become. And her sympathy now becomes SOMETHING ELSE --

KATE
This isn't going to change --

And Jack steps forward now -- IMPASSIONED --

JACK
I'm sick of lying. We made a mistake, Kate.

And here they GO... because although we don't know precisely WHEN in the future we are, we get the sense they've had this particular argument BEFORE. And Kate doesn't want to have it again.



Kate just looks at him. Shakes her head.

KATE
I have to go.
(then)
He'll wonder where I was.

He? He WHO? But before Kate can turn to go --

Jack takes her hand. An attempt to recapture something -- ANYTHING -- that will get her to change her mind as he emphatically states with ALL THE INTENSITY HE CAN MUSTER --

JACK
We weren't supposed to leave!

ON KATE. Her eyes welling now. But she can't do this. She can't. But before she goes, she responds emphatic herself --

KATE
Yes, we were.

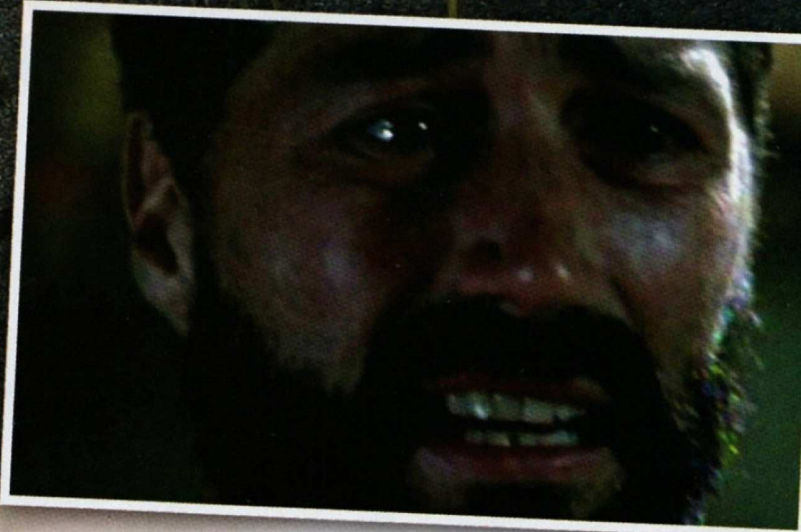
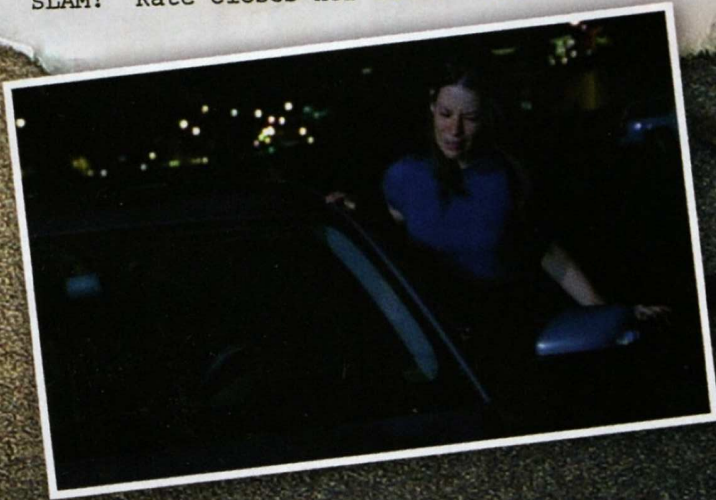
And with that, she turns around and starts to walk back to her car. But Jack isn't giving up yet --

KATE (CONT'D)
Good-bye, Jack.

ON KATE as she walks away -- trying to bottle it -- tears COMING as Kate pulls open her door. Gets in.

JACK
Kate! We have to go back!

SLAM! Kate closes her door. GUNS THE ENGINE.



And we are MEGA-CLOSE ON JACK AS HIS FACE FILLS THE SCREEN IN ALL HIS AGONIZED GLORY --

JACK (CONT'D)
WE HAVE TO GO BACK!!!!

And VWWWWOOOOOOOOOOSH! As an AIRPLANE LIFTS OFF THE RUNWAY BEHIND HIM and TAKES OFF RIGHT OVER JACK'S HEAD...

SMASH TO BLACK.

END OF SEASON THREE

